MARVEL UK COMICS

DOCTOR WHO MAGAZINE™

Issue 204
29th Sept 1993
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30th ANNIVERSARY
1963-93

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THE REIGN OF TERROR
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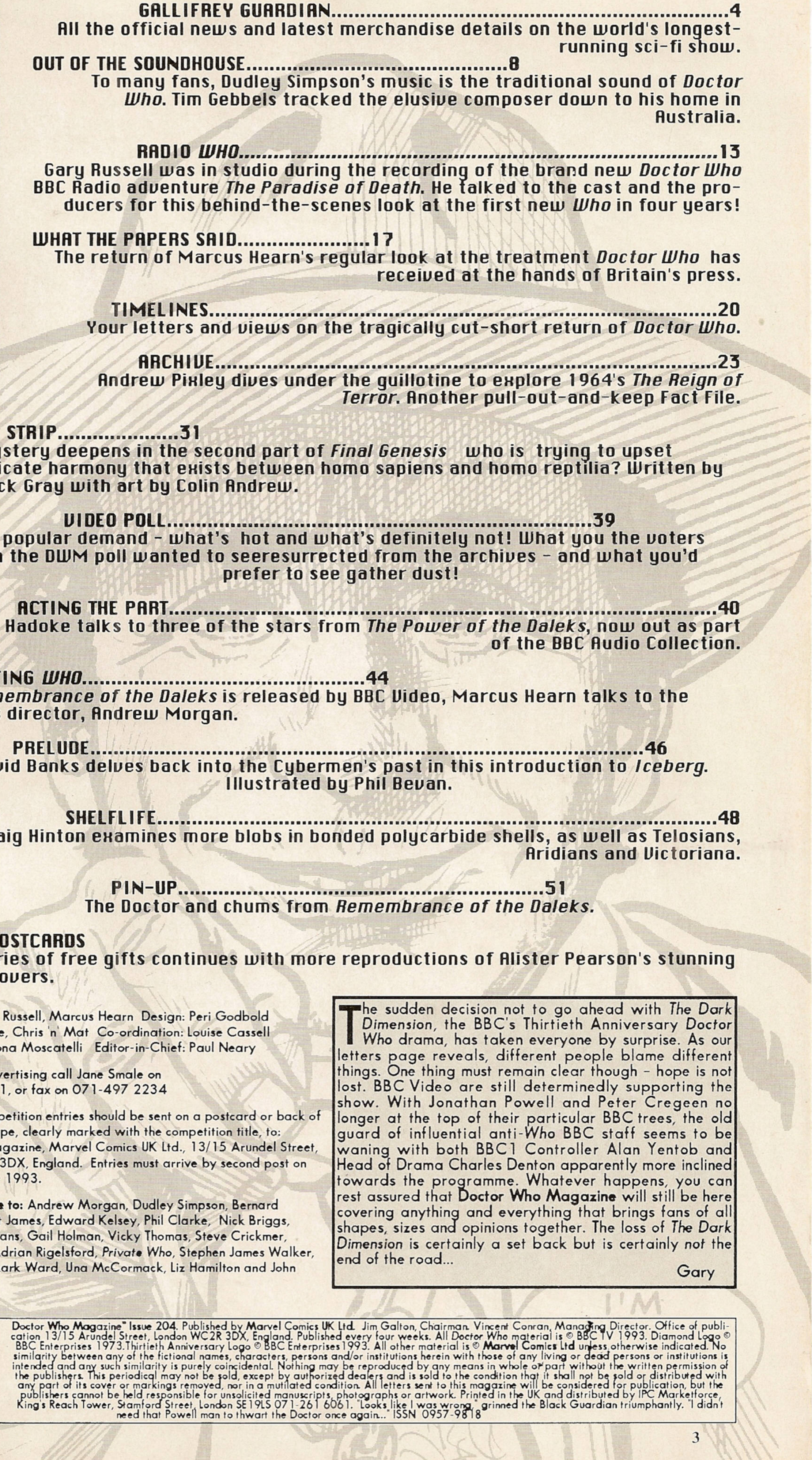

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FREE POSTCARDS
Our series of free gifts continues with more reproductions of Alister Pearson's stunning book covers.

Editorial: Gary Russell, Marcus Hearn Design: Peri Godbold
Production: Julie, Chris 'n' Mat Co-ordination: Louise Cassell
Promotions: Fiona Moscatelli Editor-in-Chief: Paul Neary

For display advertising call Jane Smale on 071-497 2121, or fax on 071-497 2234

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 11th November 1993.

Thanks this issue to: Andrew Morgan, Dudley Simpson, Bernard Archard, Robert James, Edward Kelsey, Phil Clarke, Nick Briggs, Peter Darvill-Evans, Gail Holman, Vicky Thomas, Steve Crickmer, Simon Sadler, Adrian Rigelsford, *Private Who*, Stephen James Walker, David Howe, Mark Ward, Una McCormack, Liz Hamilton and John Nathan-Turner.

The sudden decision not to go ahead with *The Dark Dimension*, the BBC's Thirtieth Anniversary *Doctor Who* drama, has taken everyone by surprise. As our letters page reveals, different people blame different things. One thing must remain clear though - hope is not lost. BBC Video are still determinedly supporting the show. With Jonathan Powell and Peter Cregeen no longer at the top of their particular BBC trees, the old guard of influential anti-*Who* BBC staff seems to be waning with both BBC1 Controller Alan Yentob and Head of Drama Charles Denton apparently more inclined towards the programme. Whatever happens, you can rest assured that **Doctor Who Magazine** will still be here covering anything and everything that brings fans of all shapes, sizes and opinions together. The loss of *The Dark Dimension* is certainly a set back but is certainly *not* the end of the road...

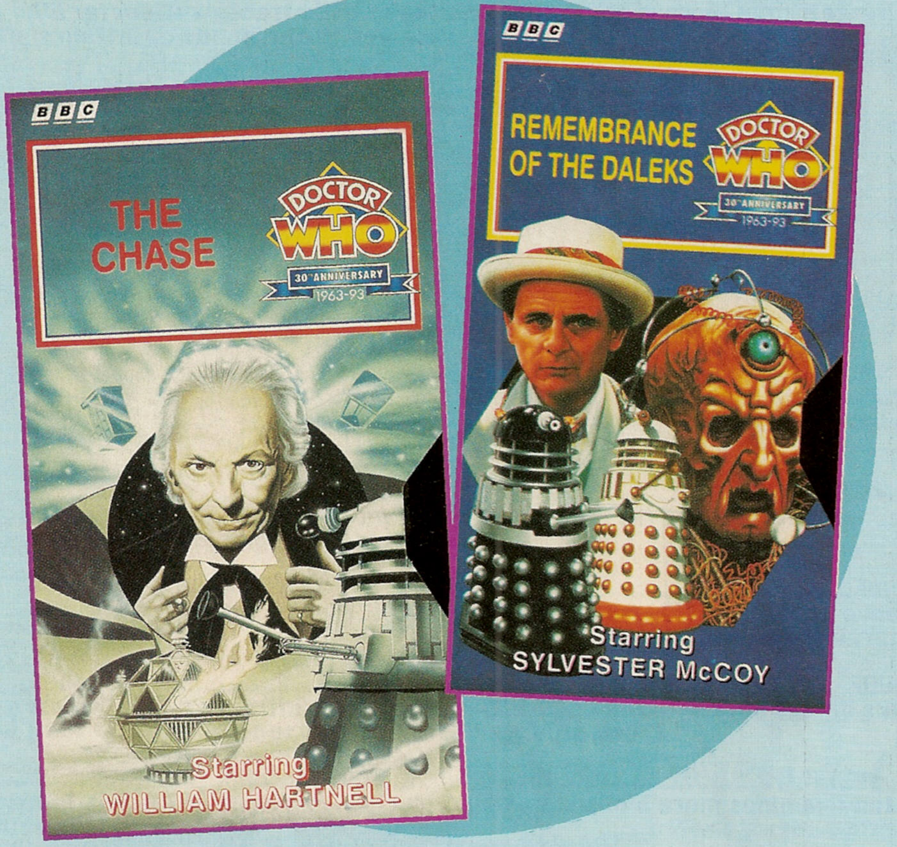
Gary

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

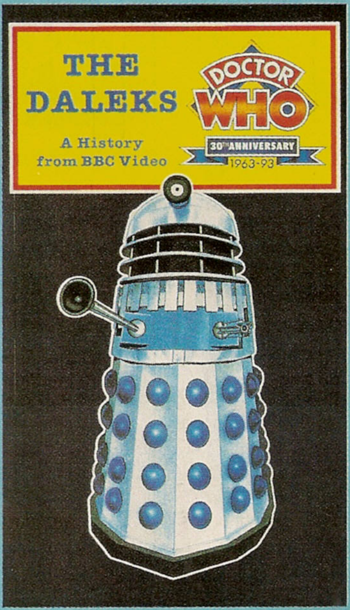
Doctor **Who Magazine**™ **Issue 204**. Published by **Marvel** Comics **UK Ltd.** Jim Galton, Chairman. Vincent Conran, Managing Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1993. Diamond Logo © BBC Enterprises 1973.Thirtieth Anniversary Logo © BBC Enterprises 1993. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorized dealers and is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE19LS 071-261 6061. "Looks like I was wrong," grinned the Black Guardian triumphantly. "I didn't need that Powell man to thwart the Doctor once again..." ISSN 0957-9818

Gallifrey

VIDEO NEWS



The covers for *The Chase* (art by Andrew Skilleter) and *Remembrance of the Daleks* (Alister Pearson), this month's BBC Video releases which come in a special tin with a booklet (below), written by **DWM**'s archivist Andrew Pixley.



OBITUARIES

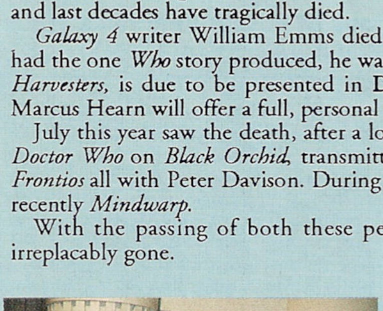
News came through to **DWM** this month that two people associated with *Doctor Who* during its first and last decades have tragically died.

Galaxy 4 writer William Emms died at his home in Sussex earlier this year. Although Emms only had the one *Who* story produced, he was a prolific television writer and one of his Missing Stories, *The Harvesters,* is due to be presented in **DWM** in the near future. Next issue, **DWM** Assistant Editor Marcus Hearn will offer a full, personal obituary to this very talented and gentle man.

July this year saw the death, after a long illness, of Eighties director Ron Jones. Ron first worked on *Doctor Who* on *Black Orchid,* transmitted in 1982. He then helmed *Time-Flight, Arc of Infinity* and *Frontios* all with Peter Davison. During the Colin Baker era he directed *Vengeance and Varos* and most recently *Mindwarp.*

With the passing of both these people another couple of slices of *Doctor Who* history have irreplacably gone.

The late William Emms photographed by Marcus Hearn in 1989.



The two Nicks make some cash for charity. Photo © Jane Killick.

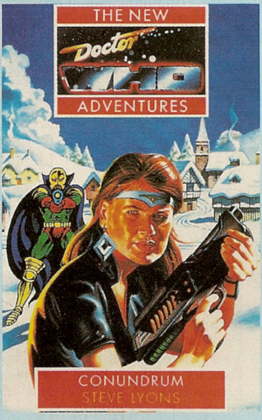
SUCCESSFUL AUCTION

Auction II took place in Cheshunt at the end of July. The event, organised by Mark P Short, was in aid of Cot Death Research. It was a huge success, with guests from the worlds of telefantasy auctioning off items to the highest bidders. MC for the day Nick Briggs welcomed on stage Nicholas Courtney, alias the Brigadier, to see off some *Doctor Who* props, scripts and costumes. **DWM** editor Gary Russell joined Briggs later to sell more *Who* material as well as a variety of *Blake's 7* and *Star Cops* items. Top artist Pete Wallbank auctioned off his first ever *Red Dwarf* artwork in aid of the Terrence Higgins Trust while the highest bids of the day were for the *Red Dwarf* costumes and props etc. Danny John Jules and Hattie Hayridge, better known as the Cat and Holly respectively, were on hand to help Nick keep the auction in high spirits. A thoroughly enjoyable and, for the charity, profitable day. Mark Short is hoping to host a similar event next summer.

Guardian

THE MISSING ADVENTURES?

Virgin Books editor Peter Darvill-Evans has confirmed that the company are looking seriously into the possibility of producing *Doctor Who – The Missing Adventures.* These will be novels set during the lives of the first six Doctors and will be produced in tandem with the on-going *Doctor Who – The New Adventures.* Virgin are not currently seeking authors for these books as writers' guidelines are not composed yet. Until the idea gets the final green light from within the company, Darvill-Evans is keen to point out that *no-one* should submit ideas or manuscripts as they cannot be read.



Jeff Cummins' cover for Steve Lyons' *Conundrum* novel, due out in January 1994.

If *The Missing Adventures* goes ahead, it seems likely that the company will issue two novels per month, one *New Adventure*, one *Missing Adventure*.

April next year sees the release of *The Paradise of Death*, a novelisation by Barry Letts of his current *Doctor Who* audio play. The novelisation will, like recent Dalek novelisations by John Peel, be of a *New Adventures* length.

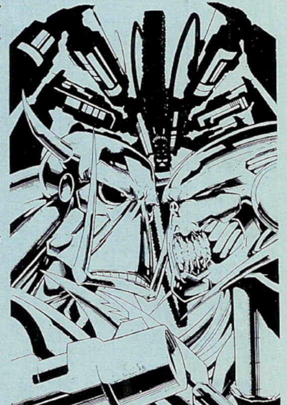
There are no release dates yet confirmed for Eric Saward's proposed novelisations of his *Resurrection of the Daleks* and *Revelation of the Daleks* scripts.

Terrance Dicks' next *New Adventures* novel, due out in June next year, is provisionally titled *Blood Harvest*.

NEW US DOCTOR WHO COMIC BOOK

Marvel UK are producing, essentially for the US market but also available in the UK via specialist comic shops, a four-issue *Doctor Who* mini-series. The comic book will be written by the Sixth Doctor himself, Colin Baker, and places the Doctor and his monomorphic penguin companion Frobisher on a quest to find Peri. The strips will be drawn by top British artist John M Burns, whose work older fans may remember from *Look-In* strips such as *The Tomorrow People* and *Space: 1999*, and the covers are by *Excalibur/Captain Britain* artist Alan Davis.

The first issue of *Doctor Who: The Age of Chaos* goes on sale at the end of November.



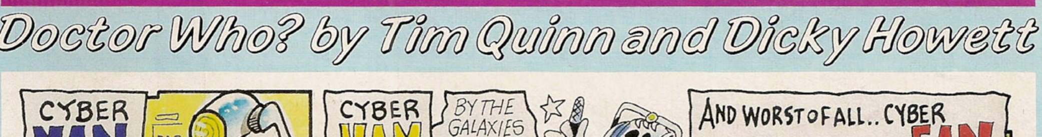
A reminder that another **Marvel UK** comic book, *The Incomplete Death's Head*, is featuring the Doc-tor. Issue 9 reprints the adventure featuring the Doctor and the cyborg bounty hunter from the original *Death's Head* Issue 8, while Issue 12 (cover, right, by Simon Colby) reprints, in full colour for the first time, *Party Animals*, the final appearance of the original Death's Head's from **DWM** 173.

NEW FROM REELTIME

The new *Myth Makers* video featuring Anneke (Polly) Wills is now available from the usual specialist outlets such as The Who Shop or John Fitton Books and Magazines. The Reeltime crew will be recording *Myth Makers* with both Louise (Leela) Jameson and Sylvester (Seventh Doctor) McCoy before the end of the year.

Reeltime are also currently exploring the possibility of producing a documentary tape about *Doctor Who* location filming. If you have any home cinefilm/video footage that you took of *Doctor Who* being filmed at any point in the last thirty years and would be willing to assist in such a compilation, please contact Richard Bignell at: 23 Fane Way, Rainham, Kent, ME8 9TD

Doctor Who? by Tim Quinn and Dicky Howett


CYBER MAN
BAR
WHO YOU STARIN' AT..?
DICKY HOWETT
CYBER HAM
BY THE GALAXIES 'TIS A FAR, FAR BETTER THING I DO NOW THAN I'VE EVER DONE BEFORE, LUVEE!
AND WORST OF ALL.. CYBER FAN
CAN I HAVE YOUR AUTOGRAPH..?
BSA

BEYOND THE TARDIS

Compiled by Dominic May

Obituary: On 22nd June character actor **Victor Maddern** died aged 65. He played Robson opposite **Patrick Troughton** in the shortly to be audio released story Fury From the Deep and was well known from British comedy films such as I'm All Right Jack and Private's Progress.

Doctors: The effervescent **Jon Pertwee** appeared on Good Morning Television on July 16 talking about his hopes to appear again as Marley's Ghost in Scrooge, his return as the Doctor in The Paradise of Death and why he felt The Dark Dimension had been shelved.

Tom Baker's agent is very optimistic about the possibility of him continuing in ITV's Medics despite the rather ambiguous ending to the last series where it seemed that Professor Hoyt might be about to join his his recently deceased wife. Baker himself seems more comfortable with this rôle than any other since leaving Doctor Who. He has also recorded the play The Genie and the Playwright for Radio 3 and has been providing more voice work for the second series of Radio 4's cult comedy Lionel Nimrod's Inexplicable World.

Colin Baker is expected to shortly sign up for a six week tour in a so far untitled thriller. Colin's fans who receive UK Gold's will be disappointed to know that the satellite station will halt their transmissions of The Brothers a few episodes before the actor begins his world-famous role as the series baddie. The Brothers will be replaced by Peter Davison's fame-maker All Creatures Great and Small, which also included contributions from John Nathan-Turner and Johnny Byrne.

Sylvester McCoy has been contracted to star for nine months in a tour of The Invisible Man, produced by Pola-Jones Associates, rehearsals for which begin at the end of August. The long haul begins at the Churchill Theatre, Bromley on September 22 for three weeks {Box Office (081) 460 6677}. More dates and details next issue.

Further to last issue, theatre Doctor **Trevor Martin**, is also in the cast of The Taming of the Shrew at the Barbican Centre, London.

Companions: The radio career of **Maureen O'Brien** continues apace with Tina Pepler's oddball drama Willis Is Barking. Ms O'Brien played the title character, who happened to be a secret Martian.

Late additions to the cast of Pickwick featuring **Roy Castle** at the Chichester Festival Theatre were **Glyn Houston** from The Hand of Fear and The Awakening and **Reginald Jessup** from The Massacre.

Peter Purves endeared himself to ITV night owls when he reviewed the Sylvester Stallone movie Cliffhanger on Entertainment UK at the end of June.

Could **Frazer Hines** aka Joe Sugden be facing the axe from Emmerdale after all these years? ITV's decision to run lunchtime repeats on Tuesdays and Thursdays means that producer Yorkshire Television has to pay up to fifty percent of the original fee to the cast for a repeat, which it feels is excessive and is seriously considering reducing the number of highest paid cast members as a means of making economies. Any major changes are unlikely to take effect until next Summer when contracts are due to be renegotiated.

Bonnie Langford has been reunited with her former Hot Shoe Show partner Wayne Sleep for Hollywood and Broadway - The Musicals II, which culminates with a performance at the London Palladium on October 10.

Further to **DWM 203**, those wishing to see **Sophie Aldred** as Margery Pinchwife in the new musical Lust at the Theatre Royal, Haymarket can book in advance by telephoning (071) 930 8800. An additional cast member is **Judith Paris**, who played the female version of Eldrad in The Hand of Fear.

Producers: Twin Peaks' Joan Chen has now been added to **Philip Hinchcliffe's** Filthy Rich (see **DWM 202**). Hinchcliffe is also involved in the production of Lords of the Urban Jungle, a gangland thriller set in London which will be directed by and star Gary Oldman in November.

Script Editors: Terrance Dicks has had a new novel, Uproar In the House, published. During a promotional visit to the House of Commons he explained that he was no relation to outspoken Tory MP Terry Dicks, "I'm in the phone book but he isn't, so when he says something offensive, I'm the one who gets the abusive phone calls."

An eight-part Radio 4 adaptation by Alec Rowe of **Douglas Adams'** Hitch-Hiker novel Life, the Universe and Everything was planned for broadcast in November, to follow on from the repeat of the first series in September. However recording has now been postponed until at least April 1994, when it is hoped that all the original cast can be reassembled. There are also plans for a similar treatment of So Long and Thanks For All the Fish.

Writers: Survival's **Rona Munro** has been working on Ladybird Ladybird, a hard hitting story of domestic and institutional violence backed by Channel 4 and to be directed by Ken Loach. Filming is expected shortly.

The film of Valley Of Lights (**DWM 201**) based on **Stephen Gallagher's** (Warriors' Gate/Terminus) novel is now expected to begin shooting this Autumn.

Directors: Further to **DWM 201**, Warriors' Gate director **Paul Joyce's** project Double Exposure has now been put on hold, but he is developing a thriller screenplay about a ruthless middle-aged businessman who falls for a younger woman entitled Judas Kiss, which he plans to direct. Work on The Ride also continues.

Miscellaneous: Cyber-expert **David Banks** played Orcino in Twelfth Night for a short run in July at the Open Air Theatre, Cannizaro Park, Wimbledon.

Jacqueline Pearce, best known as Blake's 7's Servalan, but soon to be rediscovered as Chessene O' the Franzine Grig in BBC Video's The Two Doctors, is the star of The Contract, a forty minute television production recently filmed in Glasgow, Fife and London.

PUBLIC IMAGE

After renewed pessimism about BBC Enterprise's projected move into drama production, sales of their Thirtieth Anniversary Doctor Who releases still bring good news. The best (and freshest) news first: Doctor Who and the Silurians entered at the charts at Number Two. This triumph for the newly recoloured Jon Pertwee seven-parter is especially significant as the story is a two-tape set. It should greatly encourage BBC Video's new policy on pricing double-pack Doctor Who releases. The recommended £16.99 price-tag (double-packs previously retailed at £19.99) must have helped sales.

BBC Video will also have celebrated the release keeping Doctor Who and the Silurians from Number One. It was their very own Red Dwarf: The End – confusingly, the first episodes of that deep-space comic opera. The BBC pair displaced former employee Ridley Scott's director's cut of Blade Runner after four weeks at Number One. Moreover, this double-success for BBC Enterprises followed the announcement of doubled profits in 1992-93 to nearly twelve million pounds.

BBC
DOCTOR WHO AND THE SILURIANS
DOCTOR WHO
30th ANNIVERSARY
1963-93
Starring JON PERTWEE
PG
DOUBLE VIDEO PACK

As previously reported in Public Image, Vengeance on Varos entered the video chart in mid-May at Number Three. Typically for a Doctor Who video, it fell swiftly to Number Twenty on the next chart, dated 22nd May. By 29th May it had vanished from the Top Fifty. Three new Star Trek tapes may have diverted potential late purchasers that week. Star Trek VI: The Undiscovered Country entered at Number One, with The Next Generation's volumes sixty-six and sixty-seven both Top Ten entries.

The next pair of Doctor Who releases coincided with more from Season Six of Star Trek: The Next Generation on the 19th June chart. The battle for places was won by Picard and crew's newest volumes: sixty-eight entered at Number Three, and sixty-nine at Number Two. For once, BBC Video's entries were left trailing – at Number Five with The Invasion and Number Six with The Keeper of Traken. However, this was the week that Blade Runner: The Director's Cut led the science-fiction phelanx, storming in at Number One.

THE KEEPER OF TRAKEN
DOCTOR WHO
30th ANNIVERSARY
1963-93
PG
starring TOM BAKER

More positively, Doctor Who again provided BBC Video's best-performing newcomers. With no further Poldark releases, it thus regained the small honour lost in May to the historical drama. The outselling of Traken (a colourful single-tape Tom Baker tale) by The Invasion (a black-and-white double-pack) provided first evidence of the new pricing policy's success. Naturally, the exclusive 'completion' for release of the 1968 Cybertale, which lacks two episodes missing from the BBC archives, will have raised interest above the well-known 1981 Baker story.

On the 26th June chart, those latest Next Generation tapes still outsold the Doctor Who releases. So did two BBC Videos with One Foot in the Grave. The Invasion fell twenty places to Number Twenty-Five (reflecting its age). The Keeper of Traken's descent was slower, down seventeen to Number Twenty-Three.

On 3rd July, both notched up healthy third weeks within the Top Fifty. This time Traken kept just ahead of the The Invasion, at Forty-Two and Forty-Three respectively. On 10th July, Star Trek's success boldly multiplied: The Undiscovered Country remained in the Top Ten. The June Next Generation tapes achieved unusual fourth weeks in the Top Thirty. Meanwhile three older Picard volumes re-entered the Top Thirty, boosted by discounts in leading stores to £8.99. But July's Doctor Who release was about about to prove that price wasn't everything . . . and that's where we came in.

Mark Wyman

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to Doctor Who Magazine Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

DWM 151 Graham Williams on *The Nightmare Fair*, The Fall Guys (stunt work) Part 2; South West England Location Guide; Yeti feature. Text Story: *The Infinity Season* by Abnett and Dolan.

DWM 155 David Banks on *The Ultimate Adventure* plus interview with Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Tomlinson and Sullivan;

DWM 157 *The Web Planet* Archive; interviews with Jackie Lane and Frank Windsor; *The Curse of Fenric* location feature. Strip: *Hunger from the Ends of Time: 1* by Abnett and Ridgway.

DWM 158 Interviews with Marc Platt, Bill Strutton and BBC publicist Kevin O'Shea, Season Twenty-Six Visual Effects Feature. Strip: *Hunger from the Ends of Time: 2.*

DWM 159 Season Twenty-Six Guide *(Battlefield* and *Ghost Light)* plus South East Location Guide. Strip: *Train-Flight: 1* featuring Sarah Jane-Smith, by Donkin, Brand and Ridgway.

DWM 164 Interviews with John Nathan-Turner and Philip Madoc; *Terror of the Autons* Archive 1; *The Two Doctors* recording feature; Strip: *Fellow Travel-ers: 1* by Cartmel and Ranson.

DWM 165 Katy Manning and Video FX designer David Chapman interviewed plus *The Terror of the Autons* Archive:2; and Foreign Locations Guide. Strip: *Fellow Travellers: 2.*

DWM 166 Nicola Bryant interview; Behind-the-scenes on *Mawdryn Undead*, Derrick Sherwin on UNIT and his era as producer. Strip: *Fellow Travellers*: 3.

DWM 167 Merchandise special; free flexi-disc. Interviews with director Waris Hussein and Peter Darvill-Evans. Special tribute material to Graham Williams by Anthony Read, Lalla Ward and Mary Tamm. Strip: *Darkness Falling* by Abnett, Sullivan and Farmer plus the first part of proposed *Doctor Who* newspaper strip.

DWM 171 BBC Video special issue including check list, *The Aztecs* production feature, interviews with Wendy Padbury and Tomek Bork. Strip: *The Mark of Mandrogora: 3* by Abnett and Sullivan

DWM 172 *The Awakening* Archive including interview with writer Eric Pringle, designer Barry Newbery, Janet Fielding and John Nathan-Turner. Strip:*Mark of Mandragora: 4.*

DWM 173 Interviews with writer Graeme Curry and director Fiona Cumming plus Fourth Doctor fiction and *Party Animals* strip by Russell, Collins and Pini.

DWM 174 Free Davison poster; TARDIS special - TARDIS journeys listing, console schematics, interview material on its original design, *The Three Doctors* Nostalgia and *The Chameleon Factor* strip by Cornell, Sullivan and Farmer.

DWM 175 Virgin's *New Adventures* previewed with an extract from *Genesys* introduced by John Peel, illustrated by Paul Vyse. Interviews with James Ellis and Louise Jameson. Strip: *The Good Soldier: 1* by Cartmel, Collins and Pini.

DWM 176 Your views on the show, its merchandising and future! Plus a full Target books listing. Brief Encounter - *Mistaken Identity* - by Russell and Keable. Strip: *The Good Soldier: 2*

DWM 177 *The Visitation* Nostalgia; *Radio Times* - the Tom Baker Years; interview with Peter Ling. Strip: *The Good Soldier: 3.*

DWM 178 *Slipback* archive and recording feature. Sophie Aldred on *Ghost Light.* Interviews with Mary Tamm and *The New Adventures* novelists Terrance Dicks, Nigel Robinson and Paul Cornell. Brief Encounters - *Affirmative* by Read and *An Unfulfilled Dream* by Dunn - both illustrated by Vyse. Strip: *The Good Soldier: 4*

DWM 184 Free Postcards. *Delta and the Bannermen* archive, rare stills from *The Tomb of the Cybermen.* New Hartnell fiction by John Lucarotti. Interviews with Graeme Harper and Morgan Deare. Strips: *Business As Usual* by Moore and Lloyd plus *The Daleks: 5.*

DWM 186 Free Postcards. *Enlightenment* archive, with feature by director Fiona Cumming; full details on *Resistance Is Useless,* plus interview with the director. Interview: Tony Caunter; Brief Encounter: *Cathedral Heart* by Cornell and Hudd; strips: *The Grief. 2* by Abnett and Danks and plus *The Daleks 8.*

DWM 187 Free Postcards. Anneke Wills interview. *The Deadly Assassin* archive; interviews with Mitch Mitchell, Donald Hewlett, Tim Piggott-Smith and Bernard Holley; Brief Encounter: *A Romantic Evening* by Fowles and Griffin; Strips: *The Grief 3* plus *The Daleks 9*

DWM 188 Free Postcards. Interviews with directors Graeme Harper and Michael Leeston-Smith; *Revelation of the Daleks* archive; Brief Encounter *The Useful Pile* by Orman and Lambert; Strips: *Ravens: 1* by Cartmel, Williamson and Smith, plus *The Daleks 10.*

DWM 189. Free Postcards.The making of *Shada* with Douglas Adams, Pennant Roberts and Tom Baker. Interview with Rona Munro. Cybermen - the ultimate monsters? Brief Encounter *Time, Love and TARDIS* by Plath and Vyse. Strip: *Ravens: 2* plus *The Daleks 11* and *12.*

DWM 190:Wraparound cover. *Ghost Light* archived. Ian Scoones, Sharon Duce, Frank Windsor and Michael Cochrane interviewed. Brief Encounter: *A Visit to the Cinema* by Bishop and Lambert; Strip: *Ravens: 3* plus *The Daleks 13* .

DWM 191: Free Cybermen poster. Archive on *The Leisure Hive*, plus interview with Lovett Bickford. Interview with Sixties story editor Donald Tosh. Brief Encounter: *Reunion* by Carroll and Molyneux; plus strip *Memorial* by Gray and Ridgway. *The Daleks 14.*

DWM 192: Free Sea Devil Poster. Archive on *The Sea Devils* plus retrospective on Malcolm Hulke. Interviews with Donald Tosh and Ian Scoones. Brief Encounter: *Games* by Warwick Gray plus strip: Strip:*Cat Litter* by Platt and Ridgway. Plus *The Daleks 15*

DWM 193: Free Sontaran poster. Archve on *The Android Invasion.* Interviews with Roy Castle and Brian Hodgson. Brief Encounter: *Toy* by Varney and Lambert, plus strip *Pureblood 1* by Abnett and Andrew. Plus *The Daleks 16* & *17.*

SPECIALS

Rates as above. Please note that only limited stocks are available and are listed on a first come, first served basis.

SUMMER 1991

Full location listings feature. The making of *Silver Nemesis* by Sophie Aldred and *Delta and the Bannermen* by Gary Downie. Strip: *Seaside Rendezvous* by Cornell, Frank and Baskerville.

WINTER 1991

UNIT EXPOSED! Free poster. The making of the UNIT stories and features by Ben Aaronovitch, Derrick Sherwin and Nicholas Courtney . Strip: *The Man in the Ion Mask* by Abnett and Williamson. *Brief Encounter* by Colin Baker.

HOLIDAY 1992

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Out of the SOUNDHOUSE

Dudley Simpson

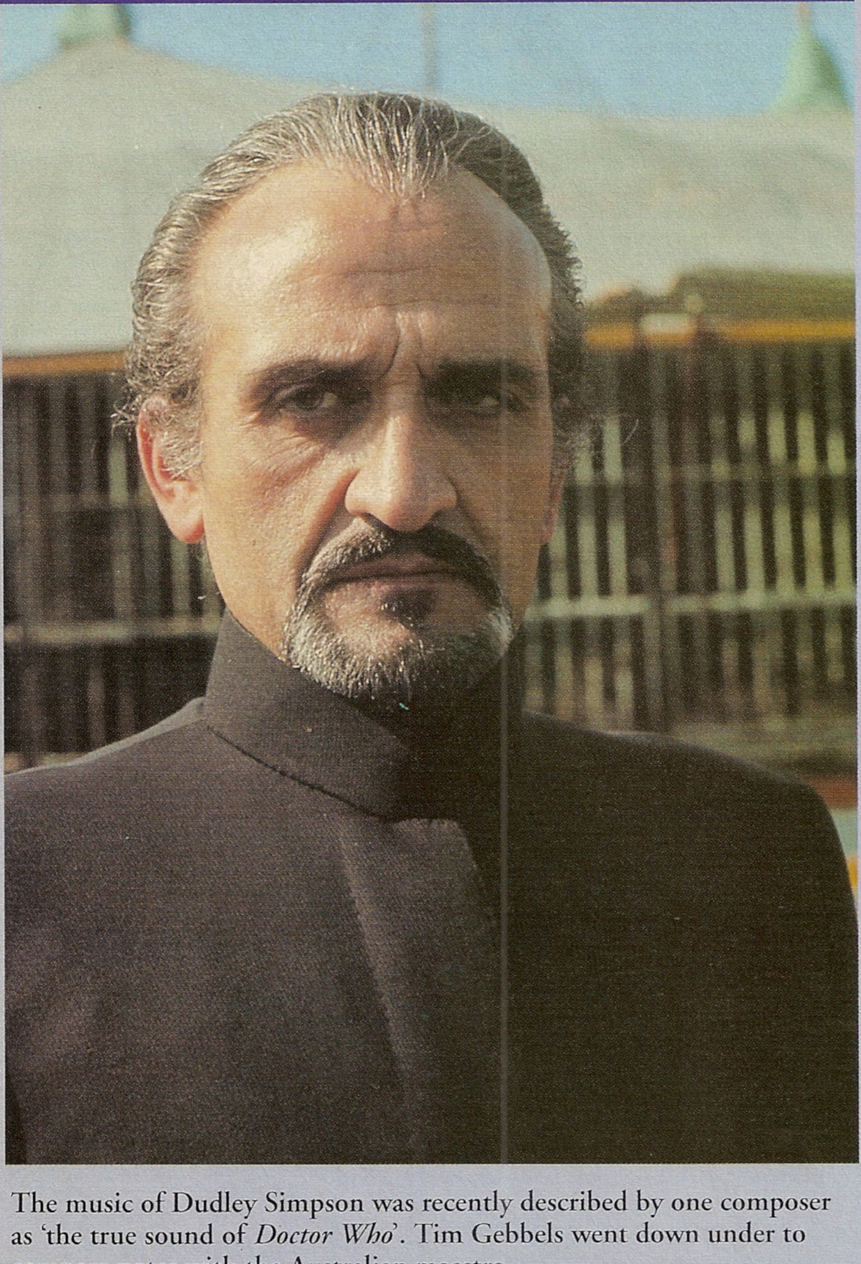


Photo © BBC Video

The music of Dudley Simpson was recently described by one composer as 'the true sound of *Doctor Who*'. Tim Gebbels went down under to compare notes with the Australian maestro.

Like most enduring institutions *Doctor Who* owes its longevity to flexibility – a readiness to change with the times and the viewers. From early in the show's history, producers, directors, supporting cast and even leading actors came and went in a throughput of talent constantly refreshing the timeless formula. There have, however, been exceptions to this rule and some production team members transcended many eras of the show while everything seemed to change around them.

Dudley Simpson was born in Melbourne, Australia, in 1922. How, I wondered, had his interest in music started? "At the tender age of four, a herbalist that my mother used to visit felt my head and told her that if I was given a violin I'd shake the timbers of the earth. That same year, mother took me round to grandfather's place where there was a piano. Apparently I sat down and played the national anthem practically with one finger, nearly perfectly. And then, as school pianist at Melbourne High School, I won a playing contest on a local radio station, 3AW. For a prize, they gave me twelve-dozen cream chocolate frogs and a big cup which I still have. They made me the accompanist on their children's programme on Saturday afternoons. That was what got me going in music."

When the Second World War broke out Dudley, like many others, was called up and saw more than his fair share of action. Taking part in a convoy one day in Darwin he was caught in a Japanese air raid. "I was driving a truck with three one-thousand bombs on it and they hit it right in the middle. It blew half my teeth out and badly damaged one hand. I was lying in the hospital when this American came in. He was a sergeant in the American Special Services Division. He said "I hear you play piano. I want you to get those fingers moving because you and I are going to do some concertising. We entertained the troops, and it was very good therapy for me."

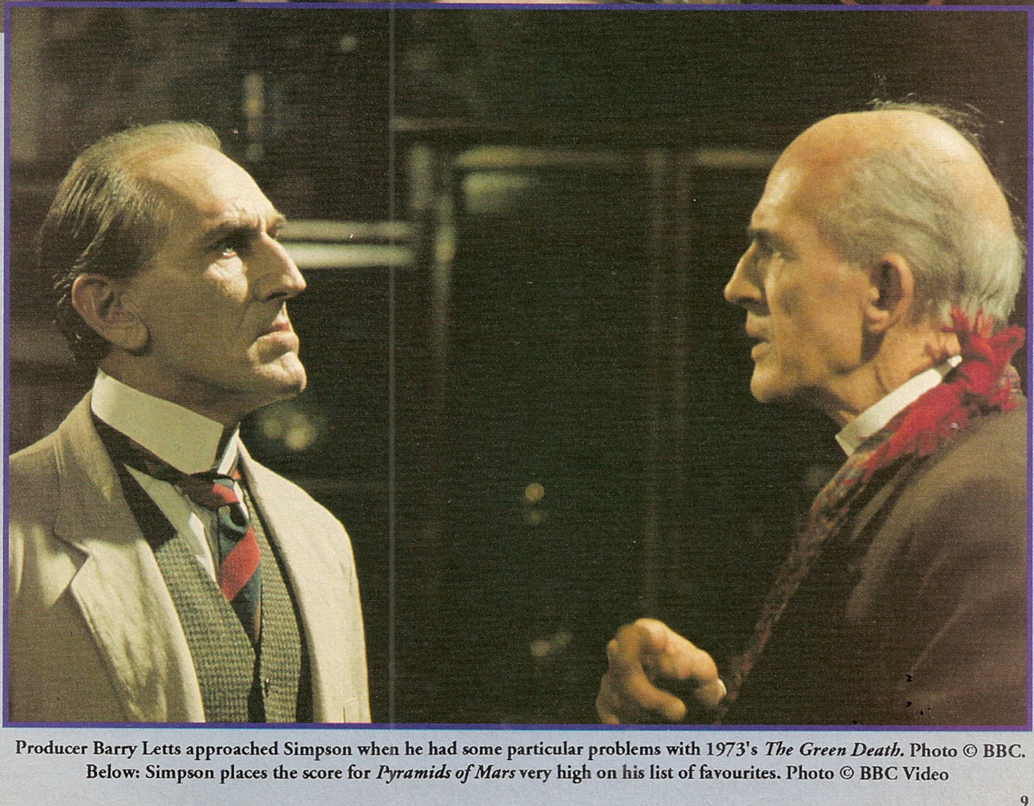
After the war Dudley earned a living playing in restaurants and hotels while studying composition at Melbourne University. It was there he met Sir Bernard Heinz who first mentioned the possibility of working overseas.

But there was real work more immediately to hand after Dudley got an introduction to to Madame Borovansky of the Borovansky Ballet. "We got on like a house on fire and I could play anything she wanted by improvising. Eventually Boro himself came back from a tour, heard me playing and said 'How would you like to join the company? I'll put you in as pianist and assistant conductor.'"

It was while working for the Borovansky Ballet that Dudley met Dame Margot Fonteyne in 1956. After she suggested moving to England, Dudley became the chief guest conductor at the Royal Opera House in 1960. His first encounter with the BBC came soon after. "I was at an after-theatre party and got talking to this little fellow with a moustache who turned out to be Gerry Glaister. He said 'Do you write music?' and I said 'Yes I do, but I've never had a break. I want to write for films and television particularly.' He said 'Well I'm doing this programme at the moment called *Moonstrike*, about fifth columnists dropping over France in the last war. Two people have written a score, but none of us think it's right. How about you writing something for me – the only thing is I've got to have it yesterday.'" Dudley found himself with just one week to come up with an idea. "I didn't even have a piano to work on, so some of my mates went down to Chelsea and bought me an old £5 piano and said 'Here you are Simmo, lock yourself away and get on with it.'"

MUSICAL MINISCULES

Dudley worked on *Moonstrike* for a couple of years. "One of the people I worked with then was Mervyn Pinfield. He approached me about this new sci-fi show he was involved in and asked me if I'd like to write something for it. Of course I was thrilled to



Producer Barry Letts approached Simpson when he had some particular problems with 1973's *The Green Death*. Photo © BBC. Below: Simpson places the score for *Pyramids of Mars* very high on his list of favourites. Photo © BBC Video

◄ bits, and went down and recorded some music in Picadilly and it just went on from there. That score got me another one, and another one, and it stretched out until eventually it was my baby completely."

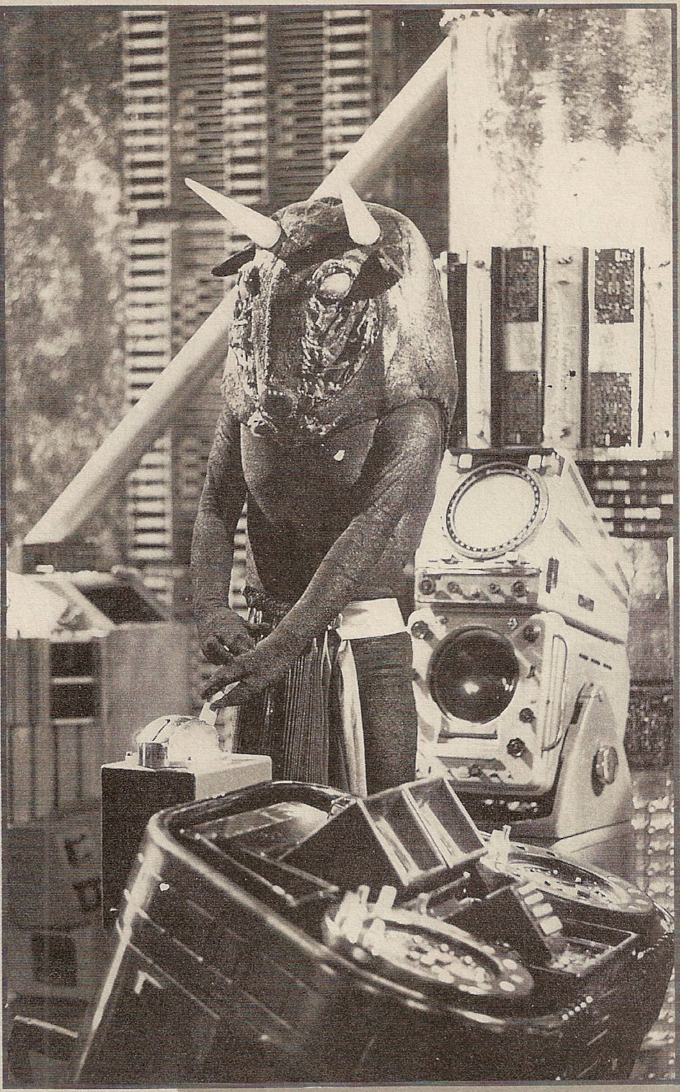
Dudley Simpson composed incidental music for *Doctor Who* between 1964 and 1979. It all began after that commission from Mervyn Pinfield (the director of the first three episodes of *Planet of Giants*) with a story he remembers well. "When I wrote that first one, I used orchestral instruments entirely. We had a tuba at one end and a piccolo at the top because the programme was to do with miniscules and giants. With only eight players that was all I could think of."

Between *Spearhead from Space* in 1970 and *Horns of Nimon* in 1979 Dudley wrote the scores for virtually every *Doctor Who* story. Early in this phase his music showed very strong synthesiser influences. "Brian Hodgson at the Radiophonic Workshop got in touch with the producer, Barry Letts, and said 'Look, we've got this instrument up here which I think is right for *Doctor Who* and I cannot think of anyone better to handle it than Dudley.' It only had eight notes, it was monophonic and had oscillators all over the room. Anyway, I learned to write for it, and we did quite well with it alone on a few stories (starting with *Terror of the Autons*) and then we added a few percussion instruments and it built up and up. Then they got the big synthesiser in, which occupied the whole room."

By the time Season Eleven started with *The Time Warrior*, something radical had happened to Dudley's incidental music – he reverted to using predominantly acoustic instruments with synthesiser colouring as a mere accompaniment. "That's because the Workshop told Barry Letts that I could no longer use their facilities. These, of course, included the synthesiser.

"The only place I could use it was up there, because it was built in. I don't know why they did that but it made things a lot harder. I had to start using smaller synthesisers which were hired in and I didn't have the time in a three hour recording session to perfect it like I had at the Radiophonic Workshop. You see I used to record the instrumental parts, go up there and record all the synthesiser lines separately and then mix them together. Dick Mills (the special sound engineer) and I had it down to a fine art but then they told me I couldn't use it. It made it much more difficult. But in the end Leslie Pearson, my top keyboard player, bought his own synthesiser. It cost about four thousand quid but it paid for itself in the end.

"Originally we had to record music outside the BBC but when they built up the studios at Lime Grove they made me use those facilities. The sound recordists became very good in the end – they had a computer-controlled deck and everything. I don't think they had the flair of some commercial studios like CTS down at Wembley but they were OK. They've been very good to me at the BBC. They used to bend over backwards to make sure everything I needed was available." Dudley is particularly proud of the fact he was one of the first of the show's contributors to be given time-coded copies of programmes to work from. They materialised as a result of his vociferous complaints after many wasted hours on the *Paul Temple* series trying to calculate the length of music cues with only a stopwatch and a rev counter.



***The Horns of Nimon* was the last transmitted story Simpson worked upon before the Radiophonic Workshop took over the music chores in 1980. Photo © BBC**

BEATING THE CLOCK

With a programme going out every week for six months of the year, *Doctor Who* must have been quite a treadmill. "I had to have a score out every ten days or so. I don't know why but it used to concertina. They'd say to me 'We're going to do a new series and the first transmission of the last serial is such-and-such a date. And you can see the edited version of the first episode of the first serial on such-and-such a date.' So I'd have from there to there to finish the whole season and I found that I'd have ten days at the top to do one story but by the time I got down near the end of the series we were almost pushing transmission. Once I recorded the music on a Friday night for a programme (probably an instalment of *The Curse of Peladon*) that was transmitted on Saturday afternoon!"

Recording sessions were three hours long and Dudley found he could usually record the music for two episodes of *Doctor Who* in one session. I was getting to be so quick. The most pieces I ever did in the least time was for a BBC programme called *The Long Chase*. It was about a boy searching for his father all over Britain. The musicians said they'd never seen anything like it. We recorded forty-four pieces of music in three hours, we *just* got it done in time. I didn't like working in that way though, you couldn't record anything with care.

"Music can be a vital part of any show. Philip Hinchcliffe (Barry Letts' replacement as *Doctor Who* producer) used to call me the King of Incidentals because he said 'Somehow you bring it round. You can keep the tension going if the story's beginning to flag, or you can stay in the background and keep things calm when we're getting very dramatic pictures.' I remember Barry Letts rang me up once with a problem regarding an episode of *The Green Death*. He said: 'Dudley, can you come in, it's urgent.' It was all about this fellow who was completely mesmerised and he's walking off a balcony. He's going to go splat on the road below. Barry said 'I can't have it, can I? But I've got it. What am I going to do about it?' So I said 'You'll have to white it out and I'll try to think of a special sound to put on it.' Then he showed me something else. Doctor Who was walking along and they hit him on the head. I had an answer to that one. I said 'Well, I'll put a gong on it – we can turn it into a funny one!' Barry loved that."

One of the secrets of writing scores for *Doctor Who*, according to Dudley, was synchronicity – the underpinning of a particular shot or piece of action with a specific sound or special effect. It's a flexibility he believes cannot be achieved by synthesiser textures alone. "When I started originally with the first synthesiser I could see it had no impact. That's why I brought percussion in – it added another dimension. In the couple of *Doctor Who*s I've heard since leaving the music is very gluggy. It's like a blanket; it doesn't do anything. My stuff might have been a bit corny but it had impact. I think they made a mistake also when they changed the title music; the original was so good.

"I learned a lot about voicing from that famous orchestrator Dr Gordon Jacob. You put an instrument in the register where it sounds best. A given effect is only going to work in a certain register. Even with a cello or a clarinet, or a bass clarinet or contrabass clarinet – they've all got their own little area where they sound their best. That's the art I developed and I learned along the way. Mind you," he added "I had top musicians too. I've already mentioned Leslie Pearson, the keyboard man. We also had Tristan Fry, the percussionist from Sky, who could play anything. My horn players were nearly always principals from Covent Garden or the BBC Symphony Orchestra. I liked french horns. They gave it a lot of body and I could also mute them to make it sound nasty."

GREATEST HITS

Dudley Simpson's departure from *Doctor Who* coincided with John Nathan-Turner's elevation from production unit manager to producer. "John phoned me up and said 'I wonder if you'd like to come and have lunch with me.' Well, they don't often ask you in for lunch so I thought it sounded a bit ominous and sure enough it was to tell me he didn't want me any more. He said he wanted to wipe the slate clean and start afresh. I said 'That's all very well but *Doctor Who*'s been my baby for many years and you're effectively cutting my earnings down by three quarters.' He said 'I'm sorry, but that's how I've got to have it,' and we parted on that note."

So after fifteen years and three-hundred and ten episodes, Dudley Simpson left *Doctor Who*. I wondered if Dudley had any particularly fond memories or perhaps favourite stories. "I liked *The Ambassadors of Death* and of course I like the first one, *Planet of Giants*. I did like working on the Dalek stories, they were always a bit of a challenge. And I loved the Master – I had a special motif for him which made Roger Delgado's appearances quite effective. In fact Jon Pertwee got worried; he said 'He's more powerful than I am – it's your silly music Dudley.'

"On reflection, I think one of the best scores I did was for *Pyramids of Mars*. I don't have any of the full videos but it was played to me recently and I thought 'Gee, did I write that?' I might have had a very good recording engineer or something but it had a very nice sound. I think the longest run I ever had was in *City of Death*, the story set in Paris. Very rarely did I get opportunities like that in *Doctor Who*!"

There is one story Dudley remembers not just because of the score. "I actually appeared in *The Talons of Weng-Chiang*. I had to pre-record the music and then look as though I was conducting the band in the theatre. John Bennet (who played Chang) was a lovely actor; I liked his work and he was a great fellow too. he had this card trick with a revolver didn't he? I remember being interviewed with the director, David Maloney, for this segment of a television documentary. We were sitting around purportedly discussing the programme.

"When David Maloney became the producer of *Blake's 7* he engaged me to write the music for that, plus all the incidental music; except when one director (Douglas Camfield) came in who wouldn't use me – he always used records. The title music was pretty tough because David rang up and said 'We've got this idea for a programme called *Blake's 7*. The title music has to express a release into space.' I said 'Do you mean like a whoosh?' and he said 'Well not quite, it's liberation. That's the word – there's a spaceship called The Liberator.' So I dreamed up this idea which David said was marvellous, but then they told me they'd already done the title sequence graphics. I said 'It's not going to fit David, you should have done it the other way round.' When Vere Lorrimer took over to produce the last series he said they'd write new graphics to fit my music but the opening section had already been distorted."

COMPOSING CLASSICS

Blake's 7 came to an end in 1981 and for the second time in three years a regular source of income for Dudley was cut off. "I was getting into the classic serials a bit though. I wrote *Oliver Twist*, *The Diary of Anne Frank* and *Goodbye Mr Chips*. They were all lovely to do – I had a new lease of life. I found a few new directors you see, a younger generation; people who had never worked on *Doctor Who*. Just before I returned to Australia in 1987 I wrote all the music for *Super Gran* for my former *Doctor Who* producer Graham Williams because the show's original composer had committed suicide. Paddy Kingsland (another *Doctor Who* composer) ran the studio in Hammersmith where I did that. I played all the parts on the synthesiser and Paddy recorded it. I think he was after the music for himself but we still had lots of fun. We used to get the giggles because it was such a silly programme.

"I also came upon a couple of *Tales of the Unexpected*. I did one called *The Verger* with Richard Briers and I recorded the score for *Mr Know All*, featuring Topol, the night before I returned to Australia.

"When I got to sixty-five I decided to come home. I said to my wife: 'I've had enough!'" In the six years Dudley has been back in Australia things have been very quiet for him professionally. "I wrote the score for an Australian film producer in London and I've conducted a James Galway record, but that's all since getting back. They won't give me anything here – they won't let me in.

"I've been composing for pleasure recently but I find with the family there's a lot to do. I used to be protected when I was working flat out in London because it was our livelihood, but now I've got to do the garden, clean the pool out and get the car mended.

"One thing I do regret is that the BBC erased the tapes of my scores. The Radiophonic Workshop was full of them at one time. There were hundreds of them. I thought that one day I would pay Brian Hodgson to make me copies but when I enquired he said they'd all been erased."

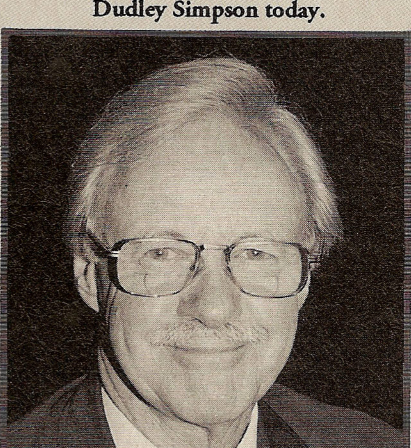
Although finding storage room for the tapes was a problem, the BBC had ultimately been shortsighted in wiping them. "When they started to screen *Doctor Who* in France and Spain they didn't have separate music and effects tracks. The only thing they can do is put subtitles on top of the existing programme.

Dudley's music is not consigned to programme backgrounds forever though. "There's a compact disc of my stuff coming out on Silva Screen Records soon. They've recreated my scores with synthesisers and they're jolly good too.

"I must tell you that *Doctor Who* was the greatest challenge of my life because every week it was different. And what a viewing audience! Ten, twelve million.

"It had a good run didn't it?" ◆

Dudley Simpson today.



POLICE PUBLIC CALL BOX

Radio WHO

All Photos © BBC / Tully Chaudry.

Coming across the BBC airwaves at the moment is the first brand-new *Doctor Who* adventure made by the BBC in nearly four years. *The Paradise of Death* reunites the Third Doctor, Sarah Jane Smith and the Brigadier in a battle against the rapacious Parakon Corporation. Gary Russell snuck into the BBC recording studios at Maida Vale to see what it was all about.

"It's as though we've never been away," grins Elisabeth Sladen, gesturing around the BBC Radio studio. Grinning back are Nicholas Courtney and Jon Pertwee who, along with Lis, are once again together in *Doctor Who*. But not the *Doctor Who* familiar to television viewers – instead a brand new audio adventure: *The Paradise of Death*.

Due for broadcast on BBC Radio 5 this month, with a cassette release (featuring extra material) in late September, *The Paradise of Death* now looks set to be the only major new story to celebrate the show's Thirtieth Anniversary.

The background to this new development in *Who* history goes back nearly two years.

"I went to the BBC with the idea myself," recalls Jon Pertwee. "I had worked with a marvellous radio producer, Dirk Maggs, on his Radio 4 production of *Superman* some years back. He was doing another *Superman* story which, for various reasons, I couldn't be involved in, and I said 'Why don't we do *Doctor Who*?' Eventually, nearly two years after that, the BBC agreed to do it."

A NEW PRODUCER

Enter Phil Clarke, a producer in BBC Radio's Light Entertainment strand. Radio producers make programmes and sell them to whichever channel wish to take it. *The Paradise of Death* found a ready and willing home on the much-maligned but innovative Radio 5.

"Dirk *was* going to do it but then he got involved in the new radio adaptation of *The Hitch Hikers Guide to the Galaxy* books. So it was passed to another producer who did not really do much with it and I made it known that if this other producer wasn't interested, I certainly *was*! I am a *Doctor Who* fan," Clarke enthuses. "Not a fan in the sense that I collect all the videos and know all the trivia but I've always loved the show. The opportunity to produce *The Paradise of Death* has been brilliant, especially as no-one else at the BBC is doing *Doctor Who*.

"I knew that the real impetus had originally come from Jon Pertwee so I approached him just to make sure he still wanted to do it. He was very enthusiastic," Clarke smiles. "I was keen to do it with Pertwee because of the age thing. Jon Pertwee is *my* Doctor, if you like. Being thirty-two he's my childhood hero and to also have Sarah Jane and the Brigadier. What more could I want?"

Why is *Doctor Who*, traditionally a drama show when being made by the BBC's television wing, now being made by BBC Radio's Light Entertainment department?

"Probably because Radio Light Entertainment has a long tradition with Jon Pertwee, due to *The Navy Lark* and all the other classic shows Jon starred in. It seemed natural as well with Jon having worked with Dirk Maggs on *Superman* that he would approach a producer he knew and trusted to get the job done.

"When I first approached Barry Letts to write it, I was very keen to let him know that this wasn't meant to be a send-up. I wanted to do real *Doctor Who*, not *Doctor Who – The Comedy* or even *Doctor Who – Even More Whimsical*. Towards the end of its run on television, people said it often got nearer to comedy. Well, I didn't want to do that and I realised that particular fear would be in people's minds, because we're Light Entertainment. However, LE means light and entertaining as opposed to comedy and I suppose that's what *The Paradise of Death* is. Entertaining but still drama."

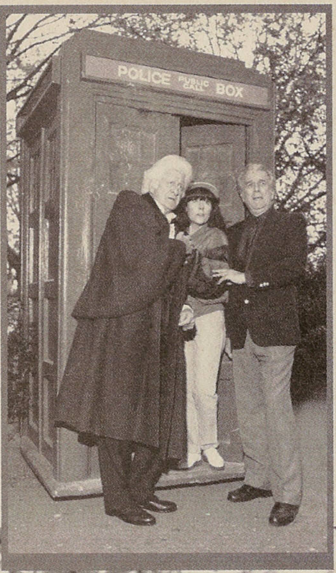
Apart from the three main actors returning to the show, *The Paradise of Death* also reunites them with their producer from the time, the aforementioned Barry Letts. Why did Clarke go to him and not one of the more recent writers?

"I went straight to Barry and I didn't ask any other writers simply because we had Jon Pertwee. We needed someone familiar with his interpretation of the Doctor. By coincidence I had recently worked with a young actor called Crispin Letts in *Virgin in the Ice*, an Ellis Peters adaptation. I had no idea who his dad was until someone mentioned that he was a TV producer. Putting two and two together I asked Dominic if his dad was indeed Barry and of course the answer was yes.

"I also have incredible memories of *The Dæmons*. I remember thinking what a great story that was and so with Barry having co-written that, he had to be my first port of call.

"We met up and discussed exactly what we were going to do with the story. I was very keen to get Nicholas Courtney back as the Brigadier and I liked Sarah Jane Smith enormously, she was always my favourite companion.

"One fear I did have was that Pertwee's stories were originally made in the Seventies. We had to give it a more Nineties feel but I didn't want to spoil the essence of the Pertwee era. Barry actually pointed out that although they made those stories back in the Seventies, it was always intended that they were set towards the end of the twen-



tieth century. So there was no problem with us having a story involving virtual reality and such things."

Were there any problems getting Elisabeth Sladen or Nicholas Courtney back into *Doctor Who*? "No. I was completely overjoyed when they both said yes. I had Pertwee, Sladen and Courtney – a perfect dream team! I also took advice from Barry on other casting. Having seen the scripts, we both discussed who we had in mind for certain parts. He was keen to use Peter Miles for Tragan and said he wrote Freeth specifically for Harold Innocent, so when we got them, that was brilliant as well."

EVIL TRIUMVIRATE

Peter Miles, best known as Nyder from *Genesis of the Daleks*, confirms this. "I'm certain this part came about because of the repeat of *Genesis* earlier this year on BBC2. I think that Barry Letts was sitting at home writing the script when he saw it again and probably thought 'Let's have Peter as the nasty again.' These repeats are great for jogging people's memories. It's a real joy to be back with this team. There's a list of people in my life that I put five stars against and it definitely includes Jon Pertwee, Nick Courtney and Elisabeth Sladen. I was completely overjoyed to be asked back – I'm over the moon about it.

"Tragan is far nastier than Nyder," Miles concludes. "He has almost total power because although Freeth is the Chairman of the Parakon consortium, Tragan is the vice-chair of entertainment and leisure. My favourite line is Sarah accusing me of being inhuman. I'm thrilled that she calls me inhuman because that's what I am! Midway through recording of the story Phil Clarke and Barry Letts turned to me and said they'd changed one vital part of my character – I'm not only *not* human, I'm not even *humanoid*. I remove my face and I'm a disgusting pink, blobby thing, with lots of warts. It's really great!"

Harold Innocent concurs. "Peter Miles and I rule the world together," he laughs. "Freeth is totally evil – it's very hard to believe I'm lovely Maurice Denham's son in this!

"I think Freeth's a bit pig-like, really. A kind of hedonistic pig-snake! He's a kind of distorted pig though, with the nostrils elongated across the face and a much wider mouth and eyebrows slightly higher onto the forehead. Pigs have very tight hair, so I imagine he's got a bit of a crew cut. I wonder if they cast me because they think I look like a pig?"

After assuring him that he doesn't remotely resemble anything porcine Maurice Denham takes up the story. "I'm the President of a galaxy that's supposed to be a paradise because of this wonderful plant they've discovered. Although I'm the President, my son, Freeth, is actually running the place and he's a complete bastard to everyone!"

EARLY IDEAS

Phil Clarke explains that *The Paradise of Death* was originally a six-parter but was trimmed to five quite early on.

"Barry originally planned out two stories, encompassing ten episodes. This went down to one story of six and then five. I can't remember how early on the episode number was dropped but I know Barry had written a story breakdown for *The Paradise of Death* at six episodes but whether he was actually writing full scripts for six I can't remember.

"There's always the possibility of doing another five episodes. But it's like any other series, to be honest. It's in the lap of the powers-that-be! If it's well received and everyone in radio wants to do it again, then I'd certainly love to do another one.

"We've created a sort of new companion in the story as well, Jeremy, so if we do another, I imagine he'd be back alongside the Doctor, Sarah and the Brigadier."

Jeremy Fitzoliver is played by Richard Pearce, one of the BBC's regular radio drama repertory company. Like everyone else associated with the new story, Pearce confesses that he watched *Doctor Who* from behind the sofa during his childhood.

"I can remember the faces of William Hartnell and Patrick Troughton, but Jon's the first one I really remember properly as the Doctor. I think I probably saw his transformation into Tom Baker and was horrified! So I saw all of Jon and then Tom and

after that I was a grown-up!"

Jeremy Fitzoliver is, he says, "a bit of an upper-class twit. All he does is interfere and get in the way. There's the Doctor trying to save this planet and here's Jeremy being a bit of a plonker! He meets up with everyone because Sarah needs a photographer to help cover the Space World amusement park. Clarinda, at Sarah's magazine, can't help but says she'll find someone. That someone is Jeremy who can't even use a camera. He goes into the TARDIS to get something and finds himself whisked away to another planet before he can get out again. Jeremy is completely and utterly useless, but occasionally he does say something sensible. Honest. He does, however, trip over and twist his ankle, which makes a change."

Another potential regular character is that of Onya, played by Jane Slavin, whose attractive qualities the Brigadier is heard to comment on once or twice . . .

"Onya is the leader of these alien rebels," Slavin says. "The place where she was born and bred was destroyed and she's the leader of her particular tribe. She was working for the President, whom she is very loyal to, but doesn't like Freeth very much at all.

"So she leads this rebellion – she's very idealistic but has a lot of fight inside her. She takes the most appalling risks all the time – and eventually gets shot. Mind you, as she says, it's not the first time, and probably won't be the last! She's a tough cookie.

"Onya is 'Born of the Sky' and she is also Mamonya, 'Mother of the Sky Land', a name given to her by Kaido, leader of the Sky People. Onya is actually from Parakon, but quite likes the planet Earth. Her planet has been taken over by the rapine and all the rebels have fled to this one unfarmable area called The Wilderness.

"It's been enormous fun doing this. I grew up watching Jon Pertwee as the Doctor but it wasn't until he put his cape and frilly shirt on for the photo shoot that it really hit me – I'm acting with one of my childhood heroes. Poor Jon, everyone's saying that and it makes him sound so old!"

If another series was made, both Richard Pearce and Jane Slavin would be queuing up to sign aboard. "If the offer was there," says Pearce "I'd go for it like a shot. But he's such an irritating character, it's really a question of whether they could bear him in the TARDIS again. All he does is get frightened and eat lots of breakfasts when everyone else is doing serious things. As I said, completely and utterly useless – and a lot of fun!" Jane Slavin agrees that it would be nice to return. "I think there's a chance for everyone who isn't killed off! I think Onya could crop up again, like the Daleks do. Mind you remember the Wirrn (from *The Ark in Space*)? I've got this real thing about the Wirrn. I remember being young and always dreaming about them – they were giant slugs and I was fascinated by them, but they *never* came back. I wonder why not . . ."

THE FUTURE?

Would Phil Clarke be interested in carrying on with *Doctor Who* on the radio, maybe with other Doctors as well?

"I'd just be delighted to be asked to do another series, let alone thinking about an on-going regular run! I don't know is the honest answer to the question of other Doctors. Ask me in a year's time!

"We did have ideas for the second story when we were ten episodes long. I'm not going to say what it was though – we may still use it!

"I have to say though, that it was actually a blessing that we didn't do two stories straight away. We underestimated the amount of work just this one would involve. If we'd done ten episodes – by the end of ten days in the studio we'd have been *too* exhausted; five was enough. And poor Barry would never have slept, there would have been so much writing to have done!"

Jon Pertwee is in agreement. "I hope we do some more. That was what I originally suggested. We were supposed to do these ten but I think BBC Enterprises realised five would be a better starting point. We tried to convince them that they had wanted ten all along but they were quite sure they only wanted five which was just as well. For now . . . But I do imagine that we will record some more. Phil Clarke is so very good at what he does and I think this will prove to be very successful. *Doctor Who* is always successful and with *The Paradise of Death*, we're taking that success one bit further . . ."

NEXT ISSUE:

Inside the studio. Phil Clarke and John Whitehall take us behind the scenes while other members of the cast recount their experiences of working on the show. And Jon Pertwee explains why *Doctor Who* still deserves its popularity.

After Image

POLICE PUBLIC CALL BOX

Doctor Who rides the air waves again – and the scenery is wonderful! The strengths of *Doctor Who* have always been its stories, its characters and its sense of sheer imagination, and these elements are present in abundance for the latest in the Doctor's few and sporadic manifestations on BBC Radio, *The Paradise of Death*.

Writer Barry Letts plants us back in the timeline of the Third Doctor's final televised season; apparently just after *The Time Warrior*. Purists will argue about the effectiveness and accuracy of this, but the strengths of the leading performances – from Doctor Jon Pertwee, Sarah Jane Smith/Elisabeth Sladen and Brigadier Nick Courtney – will soon smooth over any cracks.

In typical Pertwee era manner, the Brigadier needs the Doctor's help to investigate a mystery. A new amusement park, called *Space World*, has been set up on Hampstead Heath by the Parakon Corporation – but there has been a mysterious death. When the Doctor, Sarah and the Brigadier visit, they not only witness monstrosities from other worlds on display for public amusement, but experience the dubious delights of 'ER' (that's Experienced Reality . . . with nothing Virtual about it!)

At the heart of it all are the plummy-voiced Chairman Freeth (Harold Innocent, delightfully indulgent) and the distinctly snide Tragan (Peter Miles, nastier than ever) – but are they what they seem? Given that the narrative takes us to the planet Parakon, you can guess for yourself.

The Paradise of Death is a tremendous improvement on 1986's *Slipback*, the Eric Saward-scripted Sixth Doctor radio play which disappointed many fans during the show's last enforced break. Barry Letts roots his script in familiar *Doctor Who* territory, captures the imagination, then zooms us of into the kind of spectacular locations that only radio – or a one hundred million pound budget – can create. Enormous monsters crash through vast alien jungles; the Brigadier flies into battle on a huge, leathery-winged bat, and a man-eating giant toad menaces the combatants in a vast arena packed with a cheering crowd of thousands. At one point, the TARDIS makes a stop-off on a war-torn planet which sounds every bit as breath-taking as the battle sequences of the movie *Terminator 2*. Clearly, congratulations are in order for director Phil Clarke and his trusty effects genius John Whitehall.

Also on superb form is familiar *Who* composer Peter Howell, who provides some beautifully orchestral-strength sounds. It's a pity that standard BBC Radio technique prescribed that he had to compose his music before hearing the edited play – opportunities for effective, close scoring are lost – but his dramatic and inventive music gives the production a stylish sense of polish. Howell also adds a 'double sting' to his version of the *Who* theme: effective, but an entirely new version might have been more excting.

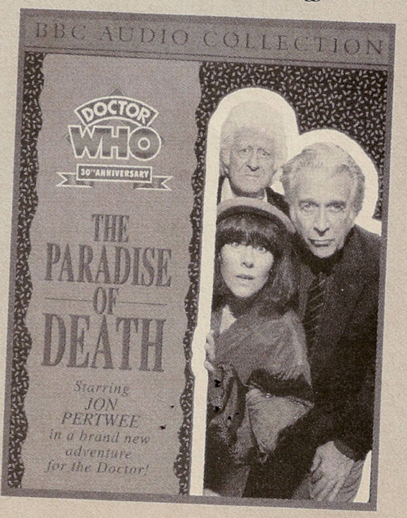
On the vocal side, it is clear that Jon Pertwee has aged but his more seasoned voice adds an interesting, extra dimension to the part of the Doctor. Throughout he proves himself to be a master of radio technique, especially in the fight sequences. These are hellishly difficult to make convincing on radio, but the Third Doctor's Venusian Aikido attacks (for instance on former stage Doctor, Trevor Martin) are thoroughly engaging.

Nicholas Courtney and Elisabeth Sladen's voices seemed to have been beamed straight from 1974. Back on form, as if they'd never departed, Sarah and the Brig are thrown into the deadly delight Parakon's paradise has on offer. The only pity is that, because Letts has included the Brigadier as a TARDIS travelling-companion, he has to find another role for Sarah. Although he embroils her for some time in a fascinating subplot, he unfortunately teams her up with the only bad point in the whole of *The Paradise of Death*. Goofy, upper-class-twit-of-the-year companion Jeremy Fitzoliver is clearly meant to redress some of the sexist balance in *Doctor Who*'s history. Instead of some unreal female bimbo tripping up, talking drivel and getting on everyone's nerves, here we have Jeremy performing all those functions. However, those are the *only* functions he performs, so he is clearly irrelevant to the plot and, to top it all, very *poorly* played. There's nothing wrong with an inept male companion – the late, great Ian Marter played the part of the endearing, bumbling Harry Sullivan with great charm for example – but when the actor's portrayal is simply irritating, the cause is lost. No returns for Jeremy, please.

At the other end of the scale, Maurice Denham (as the aged Parakon President) and Jane Slavin (as rebel leader Onya) are truly solid supporting artists. Slavin's underplayed approach is perfect for the mass of plot information she has to impart and Denham's deceived, seemingly feeble old patriarch is an absolute delight.

The Paradise of Death is, quite simply, a cracking, magical yarn. Listen to it on mono Radio 5 for the story, then buy the tape for the full stereo experience – with added scenes! Have your very own *Doctor Who* Experienced Reality!

Nicholas Briggs



What the Papers Said

After recent sojourns to examine the career of David Whitaker and the history of the Daleks, Marcus Hearn's *What the Papers Said* continues its chronicle of *Doctor Who* in the British press. The year is 1985 and the world's longest-running science-fiction series is over. Or is it?

The first time *Doctor Who* ended *everyone* noticed. Producer John Nathan-Turner had engineered and harnessed a powerful publicity tool in the press and the programme had a high media profile, However, one thing he couldn't harness was Fleet Street's inclination to make a drama seem like a crisis . . .

1985 got off to a shaky start with *The Scotsman*'s Stanley Eveling warning viewers that "*Dr Who* is back again with a new, flamboyant, multi-coloured Doctor not afraid of a punch-up and a bit sharper in tone and tongue than the recent spate of nice ones. Star of the present show, though, is a rotten blob of a person, who looks like a lot of slime shaped into a bad head supported by a lot of slop for his rump, the best alien being since the waste-disposal blob part of *The Hitch-Hiker's Guide* of blessed memory."

The New Statesman's Simon Hoggart, despite bemoaning that "the sets look no more like outer space than my bathroom does" was quietly appreciative of *Doctor Who*'s "quaint and changeless ways." On 24th January he exclaimed "It is remarkable how much has stayed the same over two decades. The doctor still travels round in a police phone box, of a type still to be seen when the series began, but long since replaced by radios. His clothes are more eccentric than ever before, perhaps unnecessarily so. Does he really need a row of question marks on his braces?"

If there was one aspect of the new series Mr Hoggart was unequivocally enthusiastic about, it was Nicola Bryant's Peri. "She is a little yummy in powder blue shorts and a clinging T-shirt. As well as American children she must haul in a lot of British fathers."

The tabloid press continued to ignore the stories in the new series, instead concentrating on Nicola Bryant's breasts and Colin Baker's underpants.

"Naughty Nicola!" tittered *The Daily Star* of 26th February. "Doctor Who's sexy side-kick – pert Peri – has been told to cover up by protesting fans. Actress Nicola Bryant has been sending admiring male viewers into orbit. The Doctor, played by bouncy Colin Baker, likes his women leggy and lovely, and over the years his assistants in the Tardis have worn clinging or scanty costumes. But it seems Peri – in her low-cut top – is too titillating.

"Even 22-year-old Nicola admits she's 'not crazy' about the costume herself. She says: 'Some viewers say it's tasteless and annoying. I get a lot of letters saying that. Maybe it's because it's a family show.'

"But Peri doesn't only stir up complaints about her bosomy look. Of the 50-plus letters that reach her each day, many are written with romance in mind."

Whether Colin Baker received as many offers of romance is unknown, but talking to *The Sun* about his lucky Y-Fronts can't have done much for his chances. On 16th February the 'super soaraway *Sun*' claimed Mr Baker would like to soar away himself in the Space Shuttle. The remaining nineteen "Things you didn't know about Doctor Who" were unfortunately rather more down-to-earth.

The highlights of the newspaper's shocking expose included the following revelations: "He has a big fear of spiders. He has even asked not to meet them during his *Doctor Who* adventures," and "He once reached the regional finals of *The Times* crossword competition." The paper also revealed that "He used to wear a trendy moustache, until Laurence Olivier told him to shave it off," and that "He is a big fan of Paul McCartney. His favourite song is McCartney's *Fool on the Hill*. He says: 'It sums up a lot of the way I feel about life.'"

However, the biggest surprise came when Colin unveiled the contents of his trousers. "On the opening night of a new show he always wears a pair of paisley-patterned Marks And Spencer underpants which are 15 years old. He reckons they bring him luck."

➤

SAVE OUR TARDIS!

By PHIL DAMPIER

DOCTOR WHO fans across the universe are battling to raise £1¼million to save their favourite programme from the axe.

The intrepid viewers are linking up in a desperate bid to rescue the Tardis traveller from his biggest ever threat—the BBC.

And yesterday, as American fans pledged the massive campaign collection, the Beeb agreed to consider their plans to save the programme.

The fans want to set up a separate company to produce the 22-year-old sci-fi series together with the BBC.

They acted after BBC boss Michael Grade said he was "resting" the show to save cash to make new drama series.

Ron Katz, leader of more than 40,000 Dr Who supporters in the United States, said yesterday: "Fan club organisers were so shocked they stayed up all night to start "save the Doctor" campaigns.

"If every fan contributed a few dollars there would be enough money to save Dr Who for five years."

The BBC said yesterday that they would consider any serious offers.

Britain's top Who fan Ian Levine declared war on the BBC decision yesterday — by smashing his TV set!

Irate Ian, a 32-year-old record producer, ripped down his aerial and sent his licence to Mr Grade in protest.

The Sun Says and Franklin's View—Page 6

Ian Levine—with his smashed telly

It's a brave man that counts fifteen-year-old elastic lucky, and any good fortune Colin's pants may have brought him ran out on 27th February. On Thursday 28th the front pages of *The Daily Express*, *The Guardian* and *The Daily Telegraph* all carried the news that every *Doctor Who* fan hoped he'd never read. *The Sun* carried the most graphic description of the previous day's events: "Dr Who Axed in plot by the BBC" ran the headline. TV editor Charles Catchpole sniffed a conspiracy. "*Doctor Who* was axed by the BBC last night . . . and furious fans claimed it was a plot to back up demands for a higher license fee. Beeb bosses say they cannot afford to make any new shows about the famous time-traveller for 18 months. But even the BBC's own men see the axing of the show – a hit for 22 years – as a cynical bid to whip up support for an increase in the fee. One official said: 'This is absolute madness. *Doctor Who* is getting around nine million viewers. There's a strong feeling that the high-ups are using it as part of their propaganda campaign.'"

Even *The Daily Mirror*, who rather prematurely waved "Ta-Ta Tardis", were outpunned by *The Daily Mail* who announced: "Dr Who down-Graded!"

Paul Donovan was the man who could out-pun *The Sun*. "Doctor Who was frozen into a time lock by his BBC master, Michael Grade, yesterday. And he was furious. Actor Colin Baker, who plays the Time Lord, said he was 'staggered and disappointed' by the Corporation's decision to take the programme off the screen for 18 months. And he was supported by *Dr Who*'s official historian, Peter Haining, who predicted a 'tremendous outcry' from fans to save the show with 110 million viewers in 54 countries. Last night angry viewers were already bombarding the BBC with complaints. Their attack threatened to swell to the size of the campaign that forced Mr Grade to back down over his proposal to keep *Dallas* off the screens until the autumn. The decision to cancel the series which was to have been screened next January was taken, says Mr Grade, BBC1 Controller, to save £2 million. That money, he said, is scheduled for other drama projects. But many people saw it as a BBC attempt to get the increase it wants in the license fee.

"Mr Baker, 40, said: 'I'm astounded that the BBC sees fit to to axe its most popular product. If I were an ordinary member of the public I would express my rage. The programme is part of the British way of life, like cricket.'

"Mr Baker was contracted to make the next series two months ago, along with actress Nicola Bryant, who plays his assistant Peri. The BBC is legally bound to pay them even without the series. The Time Lord is unlikely to receive less than £50,000. He said: 'Having been paid I want to go out and earn it.'"

The Times were alone in providing in-depth background to the events surrounding *Doctor Who*'s "temporary time warp." David Hewson, who seemed to have friends in programme-cancelling places, revealed that "the news, broken to production staff on Tuesday, rapidly spread to the *Doctor Who* Fan Club, which protested to the BBC. There were signs within the corporation that the decision was ill received there.

"Michael Grade, who made the decision on postponement, was on a skiing holiday in France yesterday and unavailable for comment."

The Daily Telegraph were also suitably restrained with their announcement that "BBC cash curbs ground *Dr Who*." Harvey Lee still came out on the side of the conspiracy theorists though. "Mr Michael Grade, the new controller of BBC1, whose decision to take *Dallas* off BBC screens was dropped after uproar from soap opera fans, ordered Dr Who down to earth to save cash while other new drama programmes are made. He now faces a reaction from fans of the show – it is seen by 110 million viewers in 54 countries every bit as angry as that of the *Dallas* devotees.

"Which, according to Patrick Troughton, the second of the six actors to who have played the Doctor – and who is reappearing in the current episode – is exactly what the corporation wants.

"With a Time Lord's perspicacity he detects a propaganda coup to support the Corporation's call for a higher license fee. 'It is possible the BBC is hoping there will be a public outcry about the series being too expensive for their resources. I would have thought most people will put two and two together and realise what is in the minds of BBC executives,' he said."

Many of the national newspapers had already put two and two together and were making a hell of a row. For once, *Doctor Who* dominated the opinionated editorial columns as much as it dominated the news. *The Sun* asked "Who dunnit?" and established that "There can rarely have been a more popular children's show than *Doctor Who*. Yet this programme is now selected by the BBC to be shelved for 18 months. The poor dears claim they cannot afford to make another series. *Dr Who* probably costs less than an average TV drama. So what cheap rubbish is going to be put on in its place? The life story of director-general Alasdair Milne? Or just the station signal? We can tell the BBC how it can start to save real money. By sacking the over-paid fat heads who came up with this nasty little stunt!"

The Daily Express, meanwhile, chided "Aunty's runaway arrogance" and its implications to *Doctor Who*'s fate. "The BBC's arrogance and spending are out of control. Another reason why the Government must

'Broke' BBC shelve Dr Who

By JAMES MURRAY

THE POPULAR Dr Who series is being shelved by the BBC in a move which many see as a ruse to force an increase in TV licence fees.

Fans of the long-running space series were already mounting a campaign last night to save it and a group in America said they would pay for a new series themselves.

Michael Grade, the new chief of BBC1, says he is dropping the saga for at least 18 months to save cash for other drama productions.

But his decision comes just a month before the next series was due to go into production and which the BBC is pushing the Government to increase its licence fee from £46 to £65.

OPINION : PAGE 8

Tre police-box time-traveller has been a television favourite for 22 years and there have been six cast changes.

Patrick Troughton, the second Dr Who, said last night: "It is possible that the BBC is hoping there will be a public outcry about the series being too expensive for its resources.'

The present Doctor, actor Colin Baker, whose assistant is played by Nicola Bryant, said he was "completely astonished" by the move. The current series ends next month.

BBC managing director Bill Cotton said they may bridge the gap with repeats.

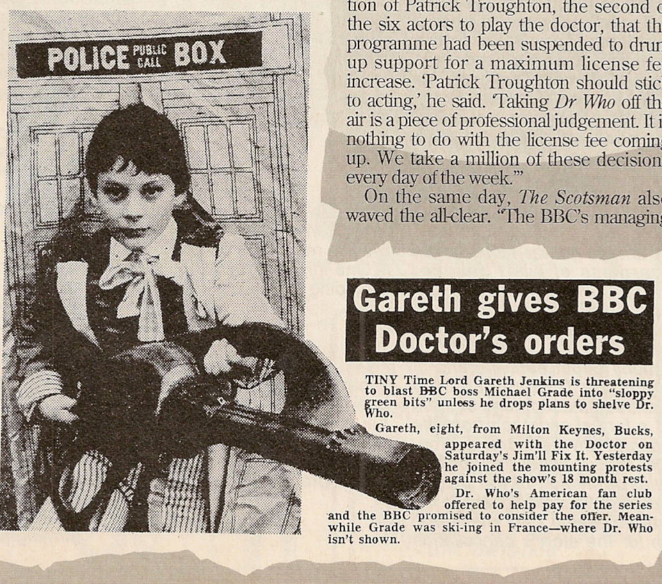
On The Box : Centre Pages

not fill Aunty's begging bowl."

The Daily Mail were so hysterically upset they seemed to attribute the week's unfortunate events to Davros himself. "To his family and friends Michael Grade may show his usual chubby humanoid features. But any day now the rubbery mask will melt and the voice become metallic with menace."

While the British press scurried around Europe attempting to interrupt Michael Grade's skiing holiday, *The Daily Express* added indigestion to the list of the series' difficulties. "Keep my Peri off the Menu" demanded critic James Murray on 28th February. "Something wicked this way comes . . . name of Shockeye, an alien being from Outer Bad Taste who eats rats on TV right in the middle of Saturday teatime. A trifle unseemly, even for the outrageous monsters constantly nibbling at the colourful coat tails of Dr Who. Shockeye is played by explosive actor John Stratton, who always manages to sound like a faulty cistern. Mr Stratton made a meal, in every sense, of his rodent eating. It was quite revolting. Then, to the consternation I am sure of many of her devotees, he turned cannibalistic eyes on the delightfully nubile Peri (as played by Nicola Bryant) and fancied her for afters."

After *The Two Doctors* drew to its gory conclusion Mr Murray, unhappy with the service, decided not to leave a tip. "A joke is a joke, but enough is positively enough," he grumbled on 7th March. "Dr Who's brush with cannibals became positively dangerous in the final instalment. The awful slurping creature Shockeye stretched the lovely Miss Peri on a kitchen table in order to 'trim the beast' before popping her into the oven for a feast. He lifted a large carving knife and made as if he was about to slit her throat. It was an ugly moment although, predictably, he was interrupted at the crucial lunge. The evil-looking knife was brandished again, however, when he attempted to prepare the kilted character Jamie for the oven.


POLICE PUBLIC CALL BOX

Gareth gives BBC Doctor's orders

TINY Time Lord Gareth Jenkins is threatening to blast BBC boss Michael Grade into "sloppy green bits" unless he drops plans to shelve Dr. Who.

Gareth, eight, from Milton Keynes, Bucks, appeared with the Doctor on Saturday's Jim'll Fix It. Yesterday he joined the mounting protests against the show's 18 month rest.

Dr. Who's American fan club offered to help pay for the series and the BBC promised to consider the offer. Meanwhile Grade was ski-ing in France—where Dr. Who isn't shown.

"These scenes break every rule in the book . . . The people who make *Dr Who* seem to have thrown the book away."

On 1st March *The Daily Express*, despite their earlier aversion to cannibalism, seemed ready to let Shockeye loose on the BBC management. "Was it so smart to postpone a programme which guarantees not only a big audience, but also much needed income?" they queried. "The man with the answers is Grade, who is on holiday, mulling over the latest audience research."

In between bouts on the piste, Michael Grade was also mulling over a new science-fiction series. *The Daily Express* spilt the beans, while the rest of Fleet Street continued to scour Europe's ski resorts, ready to spill blood. "BBCTV's head of drama, Jonathan Powell, has commissioned two scripts for a brand new sci-fi work called *Star Cops* which could start next year. Now it is thought that this project is dear to Mr Grade's heart and he considers *Dr Who*, which started in November 1963, to be dated and whimsical. But the BBC said: 'In no way is it seen as replacement for *Doctor Who*. We categorically deny that.'

"Well, as all *Dr Who* fans know, time will tell. Over to you Mr Grade."

The Sun then ran what amounted to a post mortem retrospective on the series alongside a picture of Michael Grade with the caption "This is the exterminator."

The exterminator's judgement day finally arrived on 2nd March when *The Daily Mail*'s Corinna Honan interrupted the Grade family's holiday in the French alps. Michael Grade assured her it was nothing personal. 'Of course I care about *Dr Who* fans,' he told her, skis aloft, 'but I'm only thinking about British viewers. Do you know how many watched *Dr Who* last week? Six million. Very low indeed. Two or three years ago it was getting 10 to 11 million viewers. But there's no reason for anyone to make waves. It's not as if I'm cancelling the series. We've got a lot of work to do on it but the show *will* be back. That's a promise. And it will be better than ever.'

"He was contemptuous of the suggestion of Patrick Troughton, the second of the six actors to play the doctor, that the programme had been suspended to drum up support for a maximum license fee increase. 'Patrick Troughton should stick to acting,' he said. 'Taking *Dr Who* off the air is a piece of professional judgement. It is nothing to do with the license fee coming up. We take a million of these decisions every day of the week.'"

On the same day, *The Scotsman* also waved the all-clear. "The BBC's managing director, Mr Bill Cotton, promised millions of *Dr Who* enthusiasts yesterday that their television time traveller will be back on screen next year. In an unprecedented move, Mr Cotton telephoned Mr David Saunders, co-ordinator of the *Dr Who* Appreciation Society, and told him the programme will be back in autumn 1986.

"The assurance follows the BBC's decision to spend £500,000 on a new American mini-series after saying it could not currently afford the £200,000-a-programme cost of *Dr Who*. Enthusiasts feared the Doctor might not return to the screen. The mini-series, *Kane and Abel* – which the BBC has not seen – is being made by Embassy Films, the American company once headed by Michael Grade, now controller of BBC1 . . . He has a credit as executive producer in the series but has no financial involvement.

"The BBC said later there was no 'direct relationship' between the decision to postpone next year's series of *Dr Who* and the purchase of *Kane and Abel*."

One final plea for a return to sanity was tucked away on the letter pages of *The Guardian* on 7th March. "Sir - May I appeal to the BBC to reverse its decision to postpone the next series of *Dr Who*. This programme represents all that is best in the BBC. It is creatively stimulating to young minds. Its scientific content and the ingenuity of its presentation arouse the intellectual curiosity of young people everywhere. Perhaps most important, it presents an unequivocal moral message, where good always confronts and defeats evil. As a former BBC Governor, I remember the appreciative letters from *Dr Who* fan clubs all over the world. *Dr Who* now reaches a world audience of 100 million, among whom are certainly numbered foreign undergraduates at my own university who watch the programme avidly. A further consideration (if appeals on other grounds fail) is that *Dr Who*'s earnings in overseas markets are assisting Britain's economic recovery."

The letter, from Professor Alan Thomson of Edinburgh's Heriot-Watt University, was a timely echo of the moralistic grounding which gave birth to the series in less complicated times. The fantasy world of *Doctor Who* had, however, been shattered by the machinations of internal BBC politics.

Ironically, many interpreted *Doctor Who*'s selection for postponement as evidence that it was popular enough for people to miss it. When the BBC decided to rest the series again in 1989 it was for entirely different reasons, though by this time they had learnt some valuable lessons about how to handle the media. The Corporation would, however, get its fingers burnt once more before realising how gently you had to let the public down when dealing with an institution as well-loved as *Doctor Who*.

"I find the worst thing about papers is getting them to print what you actually say," lamented Peter Davison once.

During 1986, this would prove to be the least of Colin Baker's problems.

NB: All spelling and grammatical errors in quoted passages are as they were in the original reports.

TIMELINES

Edited by Marcus Hearn

ANNIVERSARY ANGER

I am now going to cram a whole lot of feelings into one short letter. When I first heard that *Doctor Who* was coming back for the Thirtieth Anniversary, and that all the surviving Doctors were to be in it, I was elated. After years of no new *Who*, we finally persuade the Beeb to agree, with, I guess, considerable help from our ally Mr Alan Yentob. New *Who* on our screens. It was confirmed.

Imagine my horror then, when I read in the newspaper that the special had been cancelled. I quickly phoned a friend of mine, who confirmed my worst suspicions. The project was indeed bust! Then I asked why. His reply shocked me. It was not cancelled because the BBC lost faith in the project, or because there wasn't enough time to film or edit it. It was because there was what seemed to be a petty argument going on in certain quarters about billing.

When a programme like *Doctor Who* reaches its Thirtieth Anniversary it would be nice to have harmony in the Whoniverse. I have a personal message to all the five actors involved, attacking none individually or specifically:

You are part of a team, and that means you all have to work together. Some of you will have 'advantages' some of you won't, but 'life ain't fair!' You are all part of something very special. It's up to you to keep the programme going, so put your egos to one side and work together, no matter who gets top billing. I hope this has given you something to think over. After all, 'a cosmos without the Doctor scarcely bears thinking about.'

Anthony Whitmore,
Redhill,
Surrey

I am upset. Very, very upset! I have just phoned the BBC Duty Office to check out the 'Dr Who Reunion Wrecked' story in *The Daily Mail* only to be told it was true. What on earth is going on? We just cannot win can we? After years of trying to get the BBC to bring back *Doctor Who*, when they finally do it is the very actors we hold so dear to our hearts who help to wreck the whole special. If it is true that three Doctors rejected the project then I think we are all owed an apology for wasting so much time and effort trying to get the BBC to bring *Doctor Who* back. Talk about ego problems. Tom Baker is the most popular Doctor and it was an excellent idea to feature him as the main Doctor in the special. I really did think Jon Pertwee, Peter Davison, Colin Baker and Sylvester McCoy all wanted the show back on the air. I was obviously wrong.

Richard Thomas,
Macclesfield,
Cheshire

Right, it's obviously time to get the facts across on this one. Regardless of what anyone, including the BBC duty office and especially the press, may have said, The Dark Dimension *was not cancelled because of any supposed rift between the lead actors. Some actors expressed reservations about earlier drafts of the script but none of the Doctors had flatly refused to sign a contract. Indeed none of them had even received a formal approach from the BBC about appearing in any new* Doctor Who. *The press probably dislike appearing foolish, and after their initial promotion of the project possibly sought out potential scapegoats in the form of allegedly troublesome cast members. The official reason for the story's cancellation was 'the dual constraint of time and money.'*

So there will be no new *Who* on TV this year after all. According to my local paper the anniversary special was lost due to 'miscalculations by BBC chiefs over logistics and cost.'

Filming for an old fourteen-episode season used to take five months, including rehearsals. While *The Dark Dimension* team only had one story to cope with they still had locations to find, a cast to recruit and post-production effects to think about. To have everything completed for November could have been too steep a task. My point is that it seems to have been circumstance and not ill feeling in the BBC hierarchy that defeated the show. There is still hope – there is a much better chance of a new series than there was last year. What fans need to do is write to the BBC, letting them know that demand exists for a new season.

In the meantime there is still *The Paradise of Death*, more repeats, the *New Adventures* and **Doctor Who Magazine**. Who knows, maybe Reeltime can restore their *Downtime* project in time for November.

John Winters,
Stafford,
Staffordshire

Myself, my family and a majority of the people I know have been sickened by the manner in which the Corporation has attempted to draw *Doctor Who* to a close. In 1985, the series was put on ice for eighteen months when the ratings were in fact above normal. Later on, it was given a time-slot opposite *Coronation Street* – a time that cheap American imports and old repeats usually occupy – not a leading BBC series, and an institution in itself.

When the BBC said the series would return in the near future, I was very, very patient. The news that the Thirtieth Anniversary special was was to go ahead gave me hope for the future. Now the latest fiasco has put an end to that. There is no reason why a a new series shouldn't be commissioned considering its unlimited format. It is impossible for *Doctor Who* to run out of ideas – only the programme makers.

I have never missed an episode since I started watching in 1972, and I know others who have been with *Doctor Who* since the beginning. We are now desperate to see the return of our favourite programme, as are many of the viewing public, I'm sure. We have been loyal, and now it's the BBC's turn.

Stephen Preston,
Holyhead,
Gwynedd

Who is blame for the scrapping of the *Doctor Who* Thirtieth Anniversary special? The BBC or the five remaining Doctors?

One thing is for sure though, it's the fans that are going to lose out.

Robbie Ledger,
Axmouth,
Devon

Please Alan Yentob – see sense and bring back *Doctor Who*. You should now have a file full of mail from the public showing interest in the programme. Does this not tell you anything?

This programme will not lie down.

Ian Branch,
Tile Cross,
Birmingham

DUSTBIN DALEKS

The Power of the Daleks, what can I say? We wait twenty-seven years for it to be novelised, no real hope of it ever being released on video, and what do we get? Rubbish!

Why did John Peel include Sarah Jane and Allison Williams? The suggestion that mankind reached the stars by using Cyber-technology is ludicrous! If this technology was so easily available to study by scientists, why did those in *The Moonbase* not know how to destroy the Cybermen? This simply does not fit in with established history in the same way his *Gallifrey Chronicles* did not.

Why does he overstate the effect of the landings on the Pole? With Earth communications out of operation for months, surely Ace would have heard of this, if not of of the Yeti's and the Skarasen? Sorry, I was forgetting. The landings didn't take place in 1986 as they did in *The Tenth Planet*, John Peel moved them to the mid-1990's without telling anybody. Yes, it was a good idea to work from the original scripts, but not when they differ so much from the broadcast version and history later to be told. Why couldn't Terrance Dicks novelise the story? He is a lot more reliable a writer. Let's hope *The Evil of the Daleks* is a lot better.

James St.Ruth,
Sale,
Cheshire

EDITED EDITORIAL

DWM is excellent, particularly of late. The David Maloney interview in Issue 202 was particularly interesting, and I have a hunch that Craig Hinton will be every bit as controversial as Gary Russell in his capacity as reviewer! The lengthy Matthew Waterhouse interview was long overdue and was very interesting to read. However, I think the magazine is starting to take itself a little too seriously. Some humour would be appreciated. Also, I hope you have not completely abandoned any form of editorial – a magazine such as yours desperately needs the opinions of the editor on recent developments etc, although perhaps we already know most of Mr Russell's opinions . . . I also hope you have not given up on *Brief Encounters*.

Finally, I must say that I am also looking forward to *The Paradise of Death*, the new *Doctor Who* audio adventure. With a top notch cast and writer it can't fail to be excellent.

Kevin Donnelly,
Bourton-on-the-Water,
Gloustershire

Gone is the welcoming editorial. Banished too is *Doctor Who?*, now looking somewhat inept at the bottom of *Gallifrey Guardian*. But by far the worst desecration in your design has been the removal of those wonderfully witty comments that used to be located below the boring blurb at the foot of the page.

Paul Howes,
Havant,
Hampshire

I am writing to complain about the recent changes in the layout of **DWM**. Where has the editor's introduction gone? Where is the 'silly sentence' after the publishing and copyright notes? I know that it is not just me that feels this way.

Douglas J. Alldred,
Brighstone,
Isle of Wight

Never let it be said we're not democratic here at ***DWM*** *towers – consider it sorted.*

My local video store has the latest *Doctor Who* release advertised in large bold letters as *Doctor Who and the Sylvanians*. No small wonder it went straight into the chart at Number Three – Noeline must have bought them all.

J.Grundy,
Colchester,
Essex

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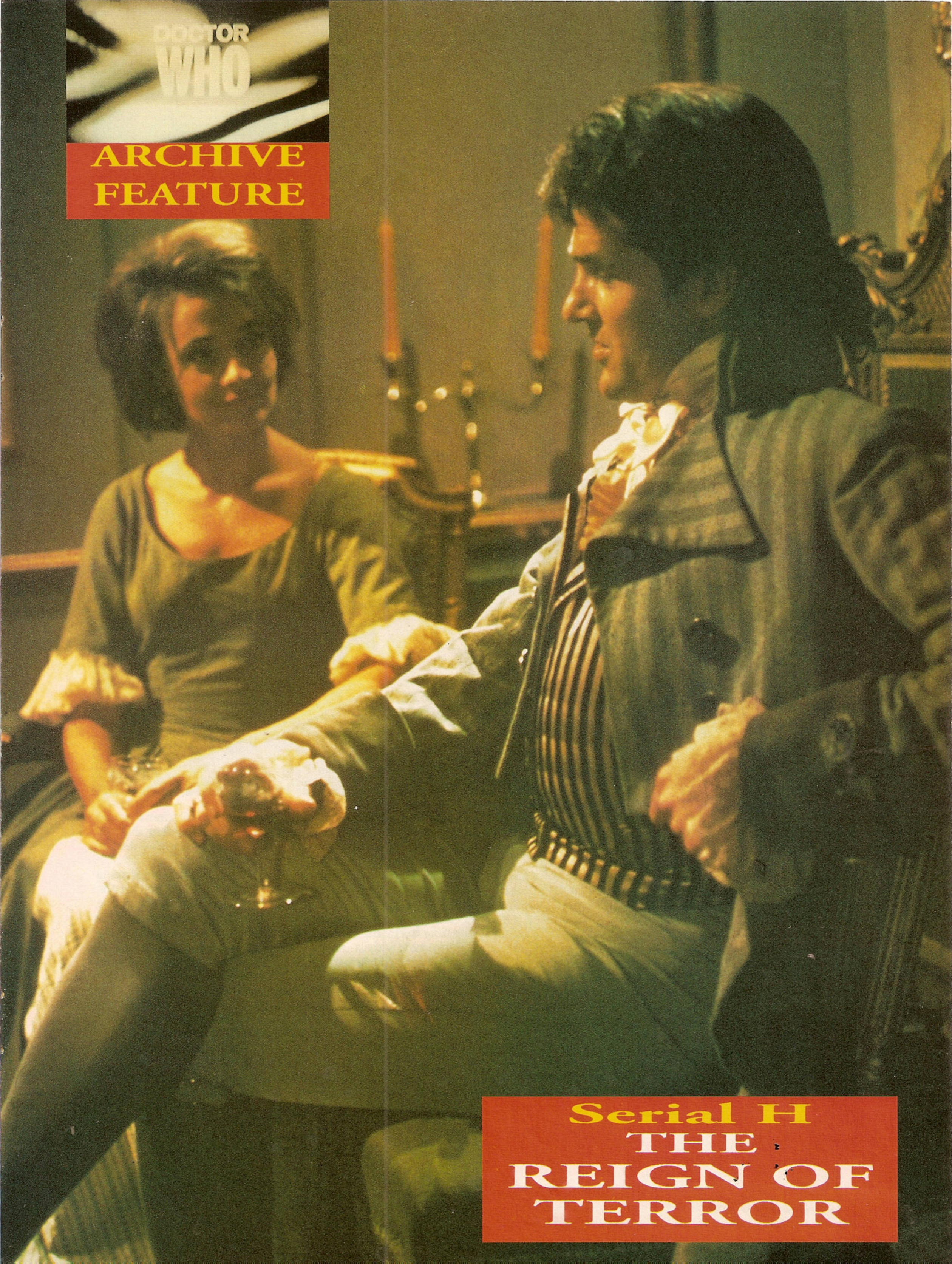


Serial H
THE REIGN OF TERROR

A LAND OF FEAR (drn: 24'24")

The Doctor, insulted by Barbara and Ian's comments that he cannot control his ship, has decided to put the teachers out of the TARDIS next time they land. The scanner shows the countryside of Earth which the Doctor claims is twentieth century England. Ian suggests that they part on good terms and invites the Doctor and Susan for a goodbye drink. Outside in the woods, they find a ragged and frightened boy, who tells them that they are twelve kilometres from Paris before running away.

The travellers come across a seemingly abandoned farmhouse. Inside Ian, Barbara, and Susan discover eighteenth century objects and papers signed by Robespierre – confirming Barbara's fears that they are in the "Reign of Terror." Whilst they change into clothes found in a trunk, the Doctor explores upstairs and is knocked out by Rouvray and D'Argenson, two royalists in hiding. He is then locked up in a box room.

The farmhouse is soon surrounded by revolutionary soldiers, and the two royalists fear their escape route has been betrayed. D'Argenson panics and so causes the death of both himself and Rouvray, after which the soldiers arrest Ian, Susan and Barbara. The sergeant then hurls flaming torches into the hay barns, and soon the farmhouse is burning with the Doctor trapped in the box room . . .

GUESTS OF MADAME GUILLOTINE (drn: 24' 04")

Now in Paris, Ian, Barbara and Susan are all sentenced to the guillotine as traitors and sent to the Conciergerie prison. The women are placed in a particularly disgusting cell when Barbara ignores the advances of their slovenly jailer. Together they try to prise free a stone block in the wall, but when this reveals hungry rats they abandon their escape plan.

The Doctor comes to in the farmhouse courtyard, having been rescued by Jean-Pierre, the boy they had met in the woods. Learning that his friends have been sent to Paris, the Doctor sets off after them. En route he falls foul of a greedy road works overseer, but plays upon the man's avarice and knocks him cold with a shovel, allowing himself and his fellow conscripts to escape. Soon he is only five kilometres from Paris.

In his cell, Ian's fellow prisoner, a dying Englishman called Webster, tells him of James Stirling, an English spy who has vital information and is needed to return to England. Ian is told to contact Jules Renan at *Le Chien Gris*. Webster then dies. The prison governor, Lemaitre, questions Ian about anything Webster might have said, and then crosses Ian's name off the execution list. Ian can still only watch helplessly from his cell as Barbara, Susan and another royalist are taken away to face the guillotine . . .

A CHANGE OF IDENTITY (drn: 25' 23")

The Doctor arrives in Paris, and is in the vicinity when two men – Jules and Jean – ambush the tumbrel en route for the guillotine. They rescue Barbara and Susan, who is now feeling unwell, and take them to the safety of Jules' home where they are tended by Jules' sister, Danielle.

In the Conciergerie, the jailer's carelessness allows Ian to acquire the key to his cell. Later on, Ian uses the key to open his cell door and escape. He passes the jailer, who has already been knocked out, and is watched from the shadows by Lemaitre.

The Doctor visits a clothes shop and manages to trade his own clothes and his blue stone ring for the apparel of a Regional Officer of the Provinces (which he claims is his correct title) plus some writing materials. Some time later he arrives at the prison, in his guise as a representative of the Southern Province. Although he gets the better of the jailer, he is confronted by Lemaitre. The governor says he is about to visit Robespierre to discuss the Southern Province. The Doctor has no alternative but to accompany him to see the First Deputy of France.

Jules and Jean are alarmed that the farmhouse which forms part of their escape chain has been found by the authorities. Leon, who is in charge of the route, is also shocked to learn the news when he arrives, and tells Jules that a man is asking for him at a nearby inn.

The shopkeeper pays a visit to the prison and, presenting the Doctor's ring to the jailer, says he has evidence of a traitor . . .

THE TYRANT OF FRANCE (drn: 24' 46")

The Doctor manages to bluff his way through his meeting with Robespierre by getting the First Deputy to discuss his plans for France. Returning to the prison, Lemaitre makes it clear that he wants the Doctor to stay for the night. Lemaitre then hears the shopkeeper's story and takes the Doctor's ring, telling the trader not to tell anyone else about the traitor.

Susan's condition is worsening, and Barbara is becoming fond of Leon. Jules and Jean arrive with the man who was asking for Jules, whom they have knocked out. This turns out to be Ian. When Ian regains consciousness, he tells Jules about Webster, but Jules has never heard of Webster or Stirling. Leon attempts to find a physician to visit Susan, but later a message arrives from him saying that none will come. Instead, Barbara decides to take Susan to a physician's office. The doctor examines the girl and then leaves to get some leeches, but locks the women in his room and heads for the Conciergerie. Soon the pair are prisoners once more. Lemaitre asks the Doctor to question a prisoner – Barbara – and listens at the door.

Jules tells Ian that Leon may be able to help him find Stirling, and that Leon will meet him in the crypt of a deserted church. On arrival, Ian finds that Leon is in league with the revolutionary soldiers, and he has walked into a trap . . .

A BARGAIN OF NECESSITY (drn: 23' 51")

Leon reveals himself as the traitor in the escape route, and Ian is chained up until he reveals the identity of Stirling. Ian is saved by the arrival of Jules, who helps him despatch the soldiers and shoots Leon.

With Lemaitre called away to see Robespierre (who knows that his deputy, Paul Barrass is plotting against him), the Doctor suggests to the jailer that if Barbara is allowed to escape, she can be followed to the escape route. Barbara leaves unchallenged, whereafter the Doctor reprimands the jailer for not sending anyone to follow her. He then tries the same trick again, suggesting that he follows Susan, but the jailer has been threatened with death by Lemaitre if he lets the girl go, and refuses. The Doctor tries to knock the jailer out with a bottle to free his granddaughter, but Lemaitre returns. The governor confronts the Doctor, says he knows he is an imposter, and demands to be taken to Jules Renan's hideout.

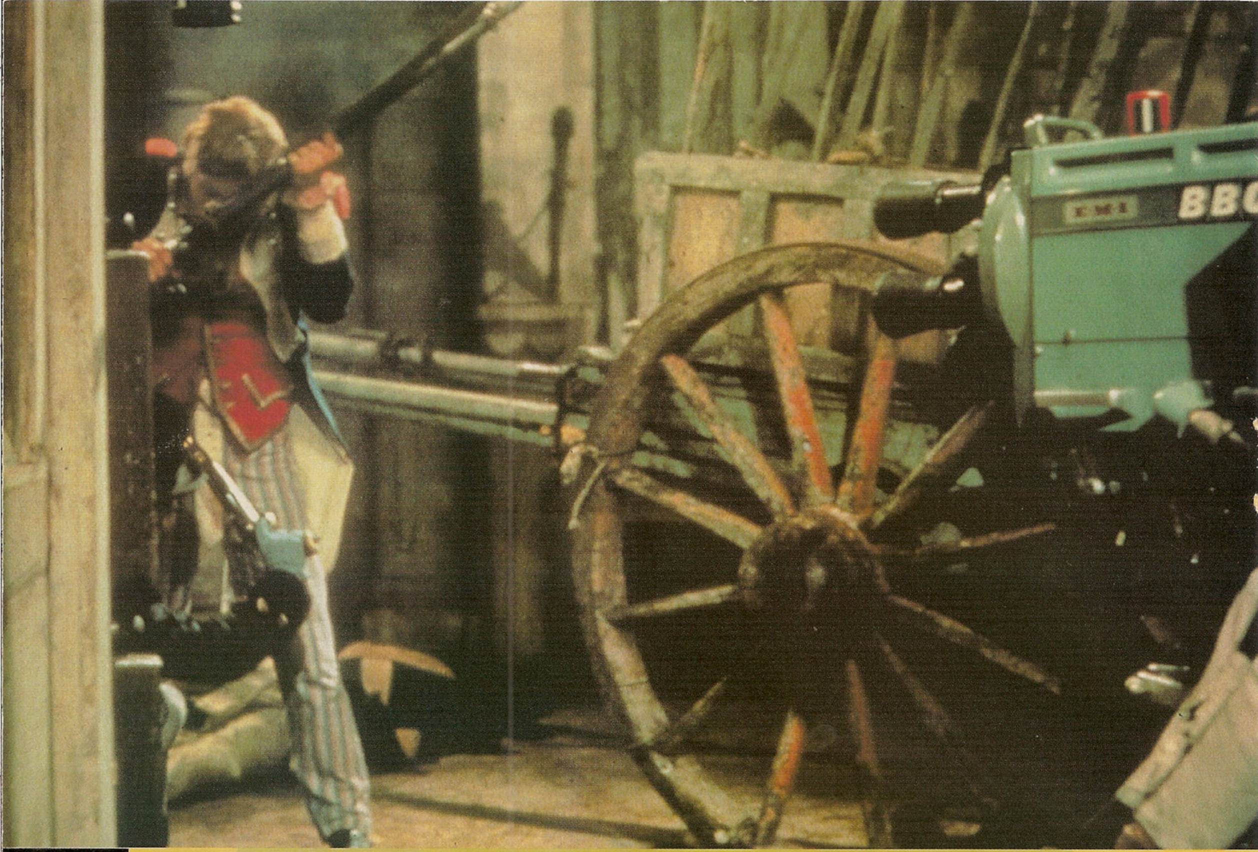
Barbara gets back to Jules' home to find Jules and Ian, and learns of Leon's death. That evening, the Doctor arrives on the scene – and Jules denounces the old man as a traitor when he sees that he has brought Lemaitre with him . . .

PRISONERS OF CONCIERGERIE (drn: 25' 04")

Lemaitre reveals that he is really James Stirling, and Ian delivers Webster's message about Barrass meeting somebody at *The Sinking Ship*, an inn on the Calais Road. Ian and Barbara pose as the owners of the inn, and eavesdrop on a conversation between Barrass and his cohort: Napoleon Bonaparte. Barrass has plotted the downfall of Robespierre to occur the following day – 27th July 1794 – with the successful Brigadier-General being a popular new leader of France.

The next day, Ian and Stirling arrive at Robespierre's palace just in time to see the soldiers turn on him, shooting him in the mouth. The Doctor makes another trip back to the prison, and confuses the jailer into releasing Susan as the former First Deputy is dragged into the Conciergerie. Jules and Stirling arrange for a coach to take the Doctor, Susan, Ian and Barbara back to the woodlands near where they were captured.

In the TARDIS, the travellers contemplate the problem of changing history, as the Doctor comments *"Our destiny is in the stars, so let's go and search for it . . ."*



The Reign of Terror brought a new name to *Doctor Who*'s production team: that of a man who would change the programme's style for its second year, notably by injection of humour. This was the late Dennis Spooner.

Spooner was born in the Tottenham area of North London in December 1932. Missing out on schooling because of World War II, he worked as a telegram delivery boy and attempted to develop his passion for football with Leyton Orient. Spooner served his National Service in the Army where he started writing and performing material with others. After demob, Spooner continued writing jokes and comedy routines whilst working at the Railway, Mine and Plantation Equipment Company Ltd. in London. Given advice by the comedy writer Johnny Speight, Spooner was encouraged to try to be a comedian playing the pubs and music halls, until the late Harry Worth (then a ventriloquist under the name Harry Illingworth) advised him to stick to writing, and submit material for one of his radio appearances.

Turning to writing full-time, Dennis submitted radio material for *Worker's Playtime*, providing gags to the likes of Derek Roy and Arthur Haynes. During the Fifties he bacame a comedian's labourer on televison and radio shows such as *Life with the Lyons*, *The Arthur Haynes Show* and *Val Parnell's Show Time*, where he met a young Welsh writer called Terry Nation. He collaborated with Nation on several other series, including *Tell it to the Marines*, and the two shared the same agents: Associated London Scripts.

It was Terry Nation who suggested Dennis Spooner to *Doctor Who*'s story editor David Whitaker in 1963, when Whitaker was searching for writers on the new series. Spooner's background seemed ideal, and when contacted Spooner felt determined to inject some of his own humour into the BBC's format. His initial visit to see Whitaker at the BBC was not one he had fond memories of. The BBC refused to give him a place to park his car, so he turned round and went home to ring Whitaker and complain. The confusion was sorted out, Spooner got his parking place and discussions on *Doctor Who* began.

BASIC IDEAS

Ideally, Spooner was looking to concentrate on science-fiction writing, but Whitaker was seeking somebody to handle the historical stories for the series. Confronted with a selection of topics to develop into a storyline, Spooner opted to write a story set during the Reign of Terror in eighteenth century France – a suggestion originally put to Whitaker by the actor William Russell, who played Ian. As a basis for the tale, he took the story of the Scarlet Pimpernel – a master of disguise who rescued the French aristocrasy from the guillotine and smuggled them to safety outside the country. The six-part storyline, *The Reign of Terror*, was apparently decided upon fairly early in the day, but it was decided to keep in back towards the end of the recording block to give a sense of balance to the season.

When pacing his scripts, Spooner opted to use humour for selected scenes in order to break up what he felt was a very long plot. To this end he created the character of the Conciergerie jailer, a slovenly drunkard and womaniser who harboured ideas above his station, a false sense of pride, and seemed totally unaware of his tactless behaviour. This allowed comic interludes with the character sparring with the Doctor in later segments.

The six scripts were written throughout the Spring of 1964, with a few revisions in mid-June (such as the scenes in which the travellers approach the farmhouse in the first episode). Continuity was also dropped into the dialogue with reference to past adventures from Barbara, who referred to Marco Polo in *A Land of Fear*, the stone age in *Guests of Madame Guillotine*, and failing to change history with the Aztecs in the final episode *Prisoners of Conciergerie*. With the scripts completed, Spooner turned his attention to episodes of Gerry and Sylvia Anderson's latest puppet series, *Thunderbirds*. Shortly after this, he was invited to join the BBC as story editor on *Doctor Who*, replacing David Whitaker who wanted to leave at the end of the production block. Spooner thus trailed Whitaker on *The Dalek Invasion of Earth* in the later part of Summer 1964.

The director assigned to Serial H, as *The Reign of Terror* was designated, was a young Hungarian called Henric Hirsch. Hirsch had been an experienced theatre director in his homeland, but had fled to England at the outbreak of the revolution in 1956. After continuing in the theatre, he joined the BBC. There he enrolled on the internal directors' course and handled a James Joyce play prior to being given the six week schedule for *Doctor Who*, something more arduous than he had encountered before. Also, *Doctor Who* was not a series that he particularly wanted to work on.

Pre-filming for the serial took place during mid-June 1964. The second episode, *Guests of Madame Guillotine*, was the first to feature outdoor filming on *Doctor Who*. Peter Hamilton's camera team went to spend Monday 15th June at Denham and the surrounding Buckinghamshire countryside near Gerrard's Cross, shooting inserts of the Doctor walking to Paris. To avoid taking William Hartnell out of rehearsals on *The Sensorites: A Race Against Death*, actor Brian Proudfoot was dressed as the Doctor with costume and wig, and performed the three brief sequences required. He had spent part of the previous Friday rehearsing Hartnell's mannerisms and walk for these sequences, studying the show's star during studio recording of *The Sensorites: Hidden Danger*.

The locations were found by production assistant Tim Combe, who had scouted all round the south of England attempting to find 'French-looking' lanes –

Barbara (Jacqueline Hill) and Susan (Carole Ann Ford) head off to be Guests of Madame Guillotine. Photo © BBC

Photo © BBC

ideally an avenue lined with tall poplar trees either side. Evenutally, it was the Denham area that provided the most suitable settings, with poplar avenues, fields and country lanes for Proudfoot to walk along.

During *The Reign of Terror*, William Russell became the final of the four regular cast members to enjoy a two week vacation from *Doctor Who* (Hartnell being released during *The Keys of Marinus*, Ford during *The Aztecs* and Hill during *The Sensorites*). Spooner's script was structured to reduce Ian's appearances in the second and third episode, so that these could all be shot in advance on 35mm film at Ealing Film Studios. For *Guests of Madame Guillotine*, there was one brief insert of Ian in court standing against some drapes, followed by three scenes of him in his prison cell: first tending the dying Webster, then talking to Lemaitre, and finally watching through his barred window as his friends were taken to the guillotine. In the third episode, *A Change of Identity*, the two film sequences were primarily to show Ian removing the key left in the cell door, and then escaping into the corridors of the prison past the groaning jailer.

The cell was constructed so that the exterior surround of the barred window was also available for the closing camera shot of *Guests of Madame Guillotine*, with Ian looking out from the jail. In addition to William Russell, the other actors used were Jeffry Wickham plus guest stars Jack Cunningham and James Cairncross. This meant that Wickham, playing Webster, was only required at Ealing and not in the recording studio. The dialogue in Wickham's scene was reworked slightly from Spooner's script, with the dying man originally keen to check on Ian's English origins.

BURNING FARMHOUSE

Other filming included five short inserts for *A Land of Fear* showing burning torches being hurled through the air and igniting hay in a barn. A model farmhouse was also constructed and burnt for the climactic scenes to the episode, being filmed on silent 35mm stock at Ealing. The last shot of the episode showed the camera panning up from the collapsing roof, holding at a point in the black sky where the flames could just be seen at the bottom of the screen, over which the closing credits could be rolled.

For incidental music on the serial, Hirsch hired composer Stanley Myers to provide appropriate background pieces in advance that could be played into the electronic studio during recording. *The Reign of Terror* was to be Myers' first and last composition for *Doctor Who*, and for it he composed just over twenty-eight minutes of music. Using harpsichord, flute, horn and percussion, Myers delivered a variety of melodies to suggest menace and humour, and also wove the French national anthem of *La Marseillaise* into the score on occasions. Since then, Myers has become a major feature film composer for pictures such as *The Deerhunter*, *Dreamchild* and *My Beautiful Laundrette*.

Rehearsals for the serial took place at a London Transport training centre opposite the BBC Television Centre at White City, culminating in recording on Friday evenings. From the start of work on *The Reign of Terror*, Hirsch found that he had difficulty directing the experienced star, William Hartnell.

A Land of Fear (also referred to on the script as *Doctor Who in The Land of Fear*) was recorded on Friday 10th July, 1964 in Studio G at Lime Grove, where production would take place on the first four episodes of the story. Camera rehearsals took place through the day, with a photographer from *Radio Times* dropping in during the afternoon to take some publicity shots. Recording itself then took place from 8.30pm to 9.45pm.

The camera script of this episode seems to indicate that the evening's taping began with a two minute sequence intended to be inserted as a telecine insert onto the videotape of *A Desperate Venture*, the final episode of the preceding story, *The Sensorites*. The contents of this are unknown, as are the reason for the insert. It is possible that this concerns the insert shot of Captain Maitland's spaceship as seen on the TARDIS scanner in the final scene.

Three sections of forest scenery were built for the first episode, and it was over one of these that the episode title and writer credit were superimposed. One of these sets was photographed and turned into a caption slide for the materialisation of the TARDIS. This was achieved by fading between a shot of one camera on the slide of the empty set and the image from a second camera showing the TARDIS in the greenery (with its light flashing both outside and inside the police box). With the TARDIS in place, another photograph was taken of the set to act as an establishing shot in the final episode of the story, to thus avoid erecting the same backdrop again.

Other photocaptions used in the episode were shots of the forest and then of a wider shot across some fields seen on the TARDIS scanner screen, as well as an establishing shot of the seemingly derelict farmhouse seen by the travellers as they approached the building. A recording break was scheduled after

►

The Doctor (William Hartnell) barters with the Shopkeeper (John Barrard). Photo © BBC

regulars wore the same clothes. Mid-way through recording for *A Land of Fear*, a second break was scheduled to allow William Russell, Jacqueline Hill and Carole Ann Ford to change into the period costumes found in the chest at the farmhouse. Such edits were tidied up later on, with each episode being pieced together in an editing suite at the BBC Television Centre the following Monday evening.

The evening of 17th July saw the taping of *Guests of Madame Guillotine*, without William Russell who had been on holiday for a week. Carole Ann Ford was to take on other televisoin work after this episode, recording an appearance on the panel of *Juke Box Jury* for transmision the following week, although this did not disrupt her work on *Doctor Who*.

Guests of Madame Guillotine opened with the last three shots of the previous episode, taken from a 35mm telerecording of *A Land of Fear*. Then came a piece of artwork showing the French capital, over which the word *PARIS* was superimposed. This was followed by forty feet of 35mm film from the BBC's own library showing a guillotine blade falling, over which the episode title and writer credit were superimposed. After this came another picture of Paris, showing a different aspect of the city.

The main new sets for the serial were a set of linked prison corridors and a cell, the latter of which was a redressed version of the one used at Ealing. Two small sets of a country road were also built for the road works sequences, and later when the Doctor sat down to rest on a stone reading 'PARIS 5km'. Originally at this point in the script, it was indicated that the Doctor would look through some bushes, and the camera would show a model of the city of Paris. This model was apparently built, as Carole Ann Ford recalls being given it as a present after recording. Only one recording break was scheduled for the evening, just after the early scene in which the judge sentenced Ian, Barbara and Susan.

Barbara and Susan examine the revolutionary plans with Jules (Donald Morley). Photo © BBC

Sound effects for this episode included both the dripping of water in Barbara and Susan's damp cell, as well as being the only indication of the rats which the woman encountered in their escape attempt. As with the first episode, a variety of countryside sounds were used for other sequences, and the leading away of the prisoners for execution was achieved mainly off-camera by the sound of marching feet.

PHOTOSHOOT

A Change of Identity went before the cameras on 24th July, and a photocall was held on the set for the story in the early evening. It was on this day that the pressures on Hirsch came to a head. The director had found great difficulty in planning his episodes and coping with the weekly schedule.

On the Friday afternoon of rehearsals, Hirsch left the production gallery, feeling unwell. Tim Combe (himself later to be a director on *Doctor Who*) then discovered that Hirsch had collapsed just outside the door.

Taking control of the situation, Combe continued to run the rehearsals until producer Verity Lambert arrived to take over. Another director was rapidly found to step into Hirsch's shoes and execute his plans for the episode. Documentation from the time indicates that John Gorrie, who had directed *The Keys of Marinus* earlier that year was available, and oversaw the recording of *A Change of Identity*. Gorrie however disputes this and has no recollection of working on the story. At the end of the episode, the caption slide that had been prepared with Hirsch's name was not used and no director was credited. Hirsch was still credited in *Radio Times*, the information having already been sent to the publication.

Requirements in the studio for *A Change of Identity* included a horse to pull the cart carrying Susan, Barbara and a nobleman to the guillotine. This was needed only in the ambush sequence, and recording breaks were scheduled either side of this scene so that the animal was in the studio for as little as possible. The horse chosen was familar with television and film work, so the firing of small arms in the studio battle sequence did not frighten it.

The reprise from the previous episode was taken from a telerecording of *Guests of Madame Guillotine*, after which the episode title and writer credit were superimposed over a shot of the Doctor walking through the streets of Paris. The street set was large and complex, having to be large enough for the horse and cart, but also to give archways, steps and doorways for the ambush scenes. The set for the clothes shop also had to be built alongside this to allow Hartnell to peer in through the window from the street and then enter the shop.

SECURITY

One alteration that had to be made to several scenes arose because of a contradiction in Spooner's script. Although Jules insisted that only first names were to be used for security reasons, subsequent scenes had him named by Jean as Jules Renan whilst Jules himself talked of his associate Leon Colbert. These references were cut to 'Jules' and 'Leon' respectively.

With William Russell still absent, one of the sound effects for the episode was of the actor calling out to the jailer from inside his cell, to be played into the studio. One change in the regular production crew with this episode was that on *A Change of Identity*, Sonia Markham assumed the rôle of make-up supervisor on *Doctor Who*, taking over from Jill Summers.

After the disaster for Hirsch of the previous Friday, the burden was lifted from him to some extent when rehearsals began the following week for the fourth episode, *The Tyrant of France*. Combe now took on various additional responsibilities, inlcuding the camera plans that the Hungarian found so taxing. He split his evenings between socialising with Hartnell

The Doctor becomes a Regional Officer with the aid of the Shopkeeper. Photo © BBC

and Hirsch: with the former at a pub near Kew Bridge and with the latter at a Chelsea football match or discussing camera setups over a meal. Hirsch was also a keen bridge player, and enjoyed games with Spooner who wrote many magazine articles on the subject.

The Tyrant of France was recorded on Friday 31st July. One notable young actor who joined the cast for this episode was Ronald Pickup, playing a physician. Pickup has since become a well-known actor on stage and screen for many rôles, notably his portrayal of Randolph Churchill in Thames TV's *Jennie, Lady Randolph Churchill* and George Orwell in the BBC Scotland/TPI co-production *Orwell on Jura*.

For this episode, the reprise sequence appears to have been acted out again (instead of being inserted from the telerecording), whereafter the episode title and writer credit were shown over a shot of Robespierre working at his desk. The episode was planned to run straight through without any recording breaks, although it was agreed that an edit would be made between two scenes when the tape was kept running. This came between the scene at the prison where the physician alerted the authorities and Barbara and Susan's subsequent capture scene – allowing Pickup and the actors playing the soldiers to move between the two sets.

For *A Bargain of Necessity*, the fifth episode's evening of Friday 7th August 1964, the crew recorded the episode at Studio TC4 of the BBC's Television Centre in Wood Lane (which had previously been host to episodes of *The Aztecs* and *The Sensorites*). The cast and crew preferred this venue for making the episodes, since it was a new custom-built building – as opposed to Lime Grove which was a converted film studios purchased years earlier by the BBC.

The day after the fifth episode of the story was recorded, its first instalment was transmitted on BBC Television in the ususal 5.15pm slot. The story was publicised in *Radio Times* (8th–14th August, 1964) by a quarter-page preview entitled *Doctor Who and the French Revolution* (which caused much documentation to refer to the serial incorrectly as *The French Revolution* up to the late Seventies). The piece was accompanied by a photograph of the Doctor with revolutionary soldiers.

The serial was completed in TC4 on 14th August when *Prisoners of Conciergerie* (referred to as *Prisoners of the Conciergerie* at the end of the previous script) was captured on videotape. The reprise was acted out specially, after which a pause in the action allowed the title and and writer credits to be superimposed over the scene at Jules' hideout. There were three recording breaks in the episode, two of these allowing William Russell and Jacqueline Hill to change into the guises of landlord and landlady at *The Sinking Ship* immediately after establishing shot of the pub sign, and then almost directly after the inn sequences for them to revert to their other costumes. A third break allowed Hartnell to move from the doorway set where he waited with Jacqueline Hill, over to the prison set to engage in banter with the jailer.

Another continuity flaw in Spooner's script concerned Webster's message for James Stirling. In the lead up to Webster's death in *Guests of Madame Guillotine*, he had spoken of James Stirling and told Ian to contact Jules Renan at *Le Chien Cris*. However, Ian now recalled Webster mumbling about Barrass and *The Sinking Ship* – all of which must have happened earlier and off screen.

The Sinking Ship was two linked sets, with the main body of the inn leading to the back room. Lighting outside the inn's window created the impression of a thunderstorm, and the establishing shot of the swinging pub sign also made use of a rain machine and a wind machine to set the scene. In addition to the hole drilled by Ian which allowed him and Barbara to monitor Barrrass' meeting, a second larger 'dummy' hole allowed one camera to show the scene from Ian's point of view.

This final instalment required two sets of stock footage. Gateway Films provided eighty feet of silent 35mm footage from the film *The French Revolution*, showing the horse-drawn coach that sped the travellers back to the TARDIS towards the conclusion of the episode. This was shown twice (once with the picture reversed) and superimposed over a map showing the traveller's journey back to the ship. The BBC's own vaults provided one hundred and eighty feet of other 35mm material, including the moon in a cloudy night sky, rain (which was superimposed over other shots), storm clouds gathering and the breaking of dawn. The photocaption of the TARDIS in the forest from *A Land of Fear* was also used to establish the final scene.

Sound effects were heavily used throughout the episode. In addition to the sounds of the thunderstorm at *The Sinking Ship*, both Napoleon and Barrass arrived by horse-drawn coaches which were seen but not heard, and the angry mob at the Conciergerie was generally kept off-screen. It was also suggested that static should be heard over the closing shot of the starscape that would end the serial.

Some dialogue between Ian and Renan regarding who would rule France was shortened slightly for the actual recording, removing references to Fouche, Freron and Tallion – at which Renan commented on how well informed Ian was regarding their politicians. The end of the script was also restructured slightly so that the travellers discussed their inability to change history, and dialogue about how the quartet had changed since their initial meeting was played down (much of this material later being restored in the novelisation). The final lines from William Hartnell and William Russell were spoken over a caption slide of a star field.

This was to be the only *Doctor Who* adventure handled by the late Henric Hirsch. It was also apparently the football-loving Hungarian's final production at the BBC, after which he returned to working in the world of theatre, as well as directing early episodes of *Emmerdale Farm* for Yorkshire Television.

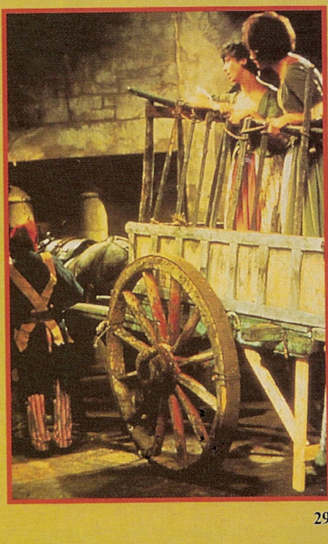
END OF THE SEASON

By now, Season Two of *Doctor Who* had been confirmed, and it was decided to hold over the final two serials of Season One to begin Season Two. Whilst the viewers had a break after the French escapade, the cast and crew were back at TC4 the following week to record *Planet of Giants* and then start the series' first major location filming on *The Dalek Invasion of Earth* (the regular cast had pre-filmed inserts for *Planet of Giants* at Ealing over a day taken from rehearsals on later episodes of *The Reign of Terror*). Because of this, *Prisoners of Conciergerie* closed with a caption slide reading 'Next Episode: Planet of Giants' even though there was a seven week gap until that instalment would be shown. The end of Season One did prompt Pat Goodall of Maldon to compose a short poem, asking *Radio Times* in the October 15th edition where the Doctor had gone – and the editor replied that the show would return in November.

From *A Change of Identity* on Saturday 22nd August, *Doctor Who* was shifted to the later time of 5.30pm for the rest of the season, although *The Tyrant of France* was transmitted back in the old 5.15pm slot due to coverage of the Edinburgh Military Tatoo on BBC Television that evening. For *Prisoners of Conciergerie*, *Radio Times* ran a small black-and-white photograph of William Hartnell from publicity sessions for *An Unearthly Child* alongside the cast listing.

With *The Reign of Terror* being shown over the warm weekends of the summer, its audiences were smaller than for the serials of the winter and spring, although it maintained a faithful following and position ►

Barbara and Susan are sure they are doomed as the cart takes them towards the guillotine. Photo © BBC



in the top forty shows for the week. The audience appreciation declined across the story to the lowest marks for *Doctor Who* to that time (53%), although these wre still reasonable.

Running against *Doctor Who* in ITV's 5.15pm slot were a variety of adventure film series reruns, such as *Hawkeye and the Last of the Mohicans* (ATV-London), *Adventures of a Jungle Boy* (ABC) or *The Adventures of Robin Hood* (Southern). The 5.30pm transmissions overlapped these plus the early evening news and the start of the popular music show *Thank Your Lucky Stars*, a programme that regularly featured in the Top 20 TV shows of the week.

Spooner received complaints about his story from the Napoleonic Society, who objected to his rewriting of their hero's part in history. Whilst the bulk of *The Reign of Terror* had merely used identifiable icons of the period (e.g. the guillotine, the Conciergerie) to act as a background for a *Doctor Who* adventure, events in *Prisoners of Conciergerie* were supposedly more rooted in the factual events of July 27th, 1794. Although Barrass did know Napoleon and was instrumental in Robespierre's fall, during July 1794 Napoleon Bonaparte was stationed in the south of France and was unlikely to have attended clandestine meetings at inns on the Calais Road (unless it was under cover of some secret mission on which he occasionally embarked). Spooner did however retain the rather gruesome fact that Robespierre was shot in the jaw during his fall, being sentenced to death the next day.

The serial was sold to Australia in April 1965, where the Film Censorship Board passed it with a 'G' rating after three feet of the 16mm film recording for *A Bargain of Necessity* had been removed; the offending sequence showed the Doctor picking up a bottle as a possible weapon to use against the jailer. The story was shown in 1965 and repeated in late 1966. In New Zealand, *The Reign of Terror* began their third season of *Doctor Who* in Spring 1968.

The Reign of Terror was one of the many stories junked before 1978 by the BBC when it felt that there was no further use for the videotapes and telerecordings. It was not amongst the complete film recordings held by BBC Enterprises, discovered in the early Eighties. However, after Marvel Comics printed a guide to what did and did not exist in 1981, appeals were made via film collectors and societies – soon leading to the return of a 16mm telerecording of *Prisoners of Conciergeire* to the BBC Archives during Summer 1982 with help from fans Bruce Campbell and Ian Levine. Apart from a few jumps in the opening credits, the print was generally of very good quality.

During the summer of 1984, both BBC researchers and independent fan hunters located four 16mm telerecordings of *The Reign of Terror* being held in the vaults of the Cyrpus Broadcasting Corporation: *A Land of Fear*, *Guests of Madame Guillotine*, *A Change of Identity* and a second print of *Prisoners of Conciergerie*. These were recovered within a few months and housed safely at the BBC Film and Videotape Library.

The story was novelised in 1986 by the late Ian Marter, who stuck closely to Dennis Spooner's orginal scripts. As *Doctor Who – The Reign of Terror*, it was published in hardback by WH Allen in March 1987, and issued in paperback as Book No. 119 by Target the following August. The cover painting was provided by Tony Masero.

On the morning of Monday 21st September, 1992, Carole Ann Ford recorded special linking footage to bridge the gap caused by the absence of prints for *The Tyrant of France* and *A Bargain of Necessity*. This was for a planned BBC video release of the existing four episodes of *The Reign of Terror*, tentatively scheduled for June 1993. Due to poor consumer response to the idea of releasing only partially complete serials, the tape was put on hold by BBC Video and a firm release date has not been set.

Andrew Pixley

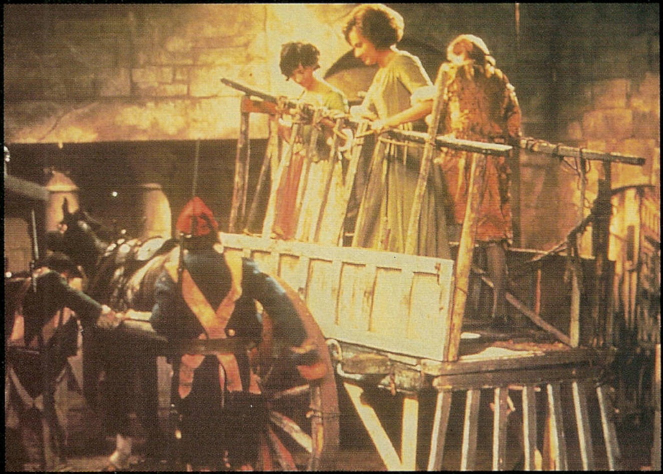


Photo © BBC

THE REIGN OF TERROR
SERIAL H
CAST

William Hartnell (*The Doctor*) with William Russell (*Ian Chesterton*), Jacqueline Hill (*Barbara Wright*), Carole Ann Ford (*Susan Foreman*) and James Cairncross (*Lemaitre*) [2-6], Jack Cunningham (*Jailer*), [2-6], Donald Morley (*Jules Renan*) [3-6] with Peter Walker (*Small Boy*) [1-2], Laidlaw Dalling (*Rouvray*) [1]. Neville Smith (*D'Argenson*) [1], Robert Hunter (*Sergeant*) [1], Ken Lawrence (*Lieutenant*) [1], James Hall (*Soldier*) [1], Howard Charlton (*Judge*) [2], Jeffry Wickham (*Webster*) [2], Dallas Cavell (*Road Works Overseer*) [2], Denis Cleary (*Peasant*) [2], Roy Herrick (*Jean*) [3-4], John Barrard (*Shopkeeper*) [3-4]. Caroline Hunt (*Danielle*) [3-4], Edward Brayshaw (*Leon Colbert*) [3-5], Keith Anderson (*Robespierre*) [4-6], Ronald Pickup (*Physician*) [4], Terry Bale (*Soldier*) [5], John Law (*Paul Barrass*) [6], Tony Wall (*Napoleon*) [6], Patrick Marley (*Soldier*) [6].

EXTRAS

Bob Berry, Rex Dyer, Gerry Wain, Tony Bates (*Soldiers at Farmhouse*); Eleanor Dalling, Leila Forde (*Knitting Ladies*); John Sackville West, Don Cavendish, Sid Deller (*Soldiers at Prison/Peasants*); Don Simons, Nigel James, Jay MacGrath, Adrian Drotske (*Soldiers at Prison*); Brian Proudfoot (*Double for the Doctor*); David Banville (*Prisoner*); Jack Le White, Brian Proudfoot, Ralph Katterns, Jill Howard, Helene Cutts, Eleanor Dalling (*Citizens of Paris*); Maurice Selwyn, Len Russell, David Anderson, Terry Wallace, Al Raymond, Adrian Drotske, Brian Proudfoot, Roy Curtis, Bob Berry, Sid Deller, Bill Nicholas, Joseph Cohen, Maurice Leon, Tony Lampdon (*Soldiers/Two Customers at Inn*).

CREDITS

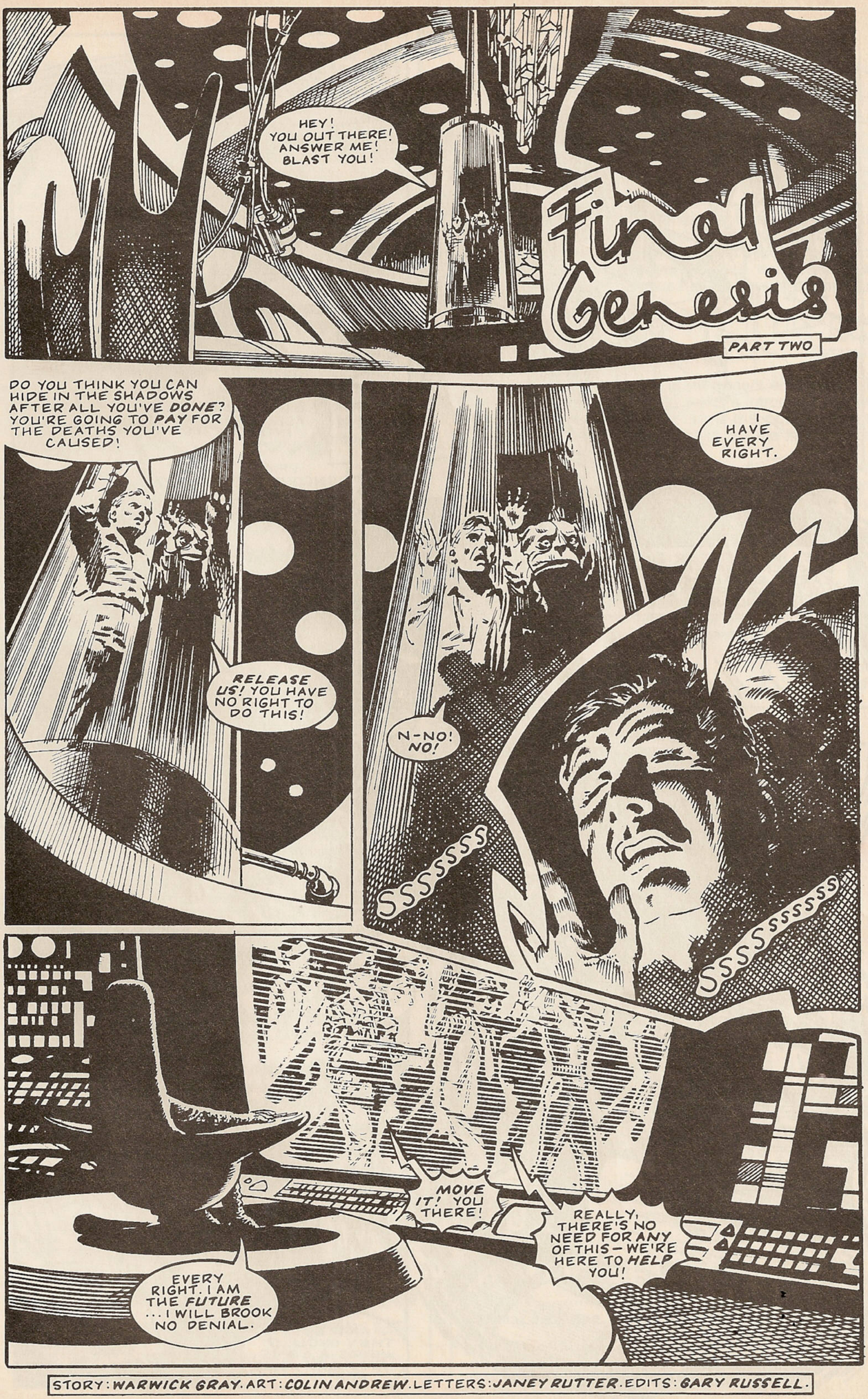
Written by Dennis Spooner. Title music by Ron Grainer with the BBC Radiophonic Workshop. Incidental music composed and conducted by Stanley Myers. Film Cameraman: Peter Hamilton [2-3]. Film Editor: Caroline Shields [2-3]. Costumes Supervised by Daphne Dare [6]. Make-up Supervised by Sonia Markham [6, with 1 and 2 supervised by Jill Summers, uncredited]. Lighting by Howard King [6]. Story Editor: David Whitaker. Designer: Roderick Laing. Associate Producer: Mervyn Pinfield. Producer: Verity Lambert. Directed by Henric Hirsch [Credited on 1-2, 4-6 with no director credited on 3].

BROADCAST DETAILS

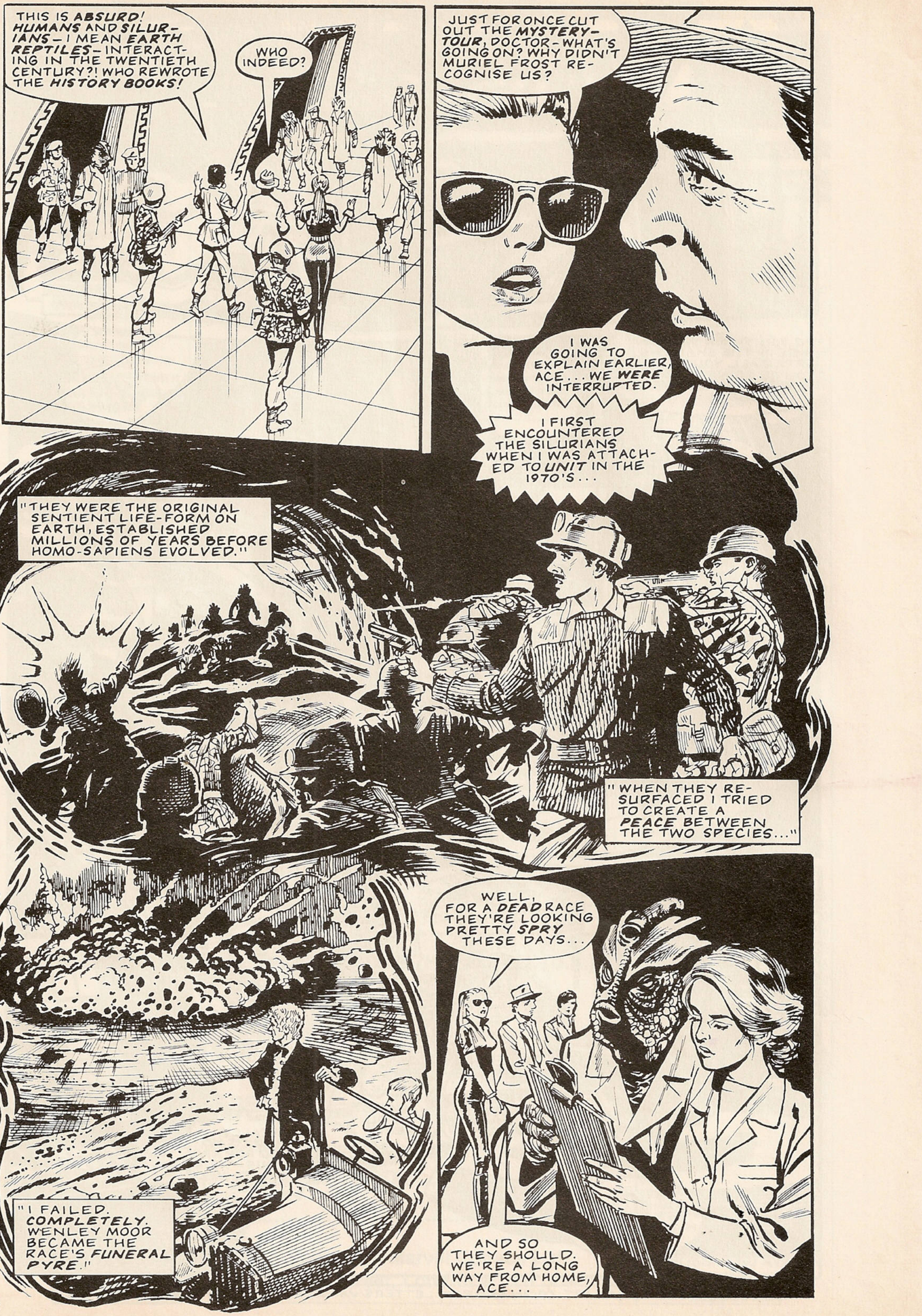
A Land of Fear	8th August, 1964	5.15pm – 5.40pm
Guests of Madame Guillotine	15th August, 1964	5.15pm – 5.40pm
A Change of Identity	22nd August, 1964	5.30pm – 5.55pm
The Tyrant of France	29th August, 1964	5.15pm – 5.40pm
A Bargain of Necessity	5th September, 1964	5.30pm – 5.55pm
Prisoners of Conciergerie	12th September, 1964	5.30pm – 5.55pm

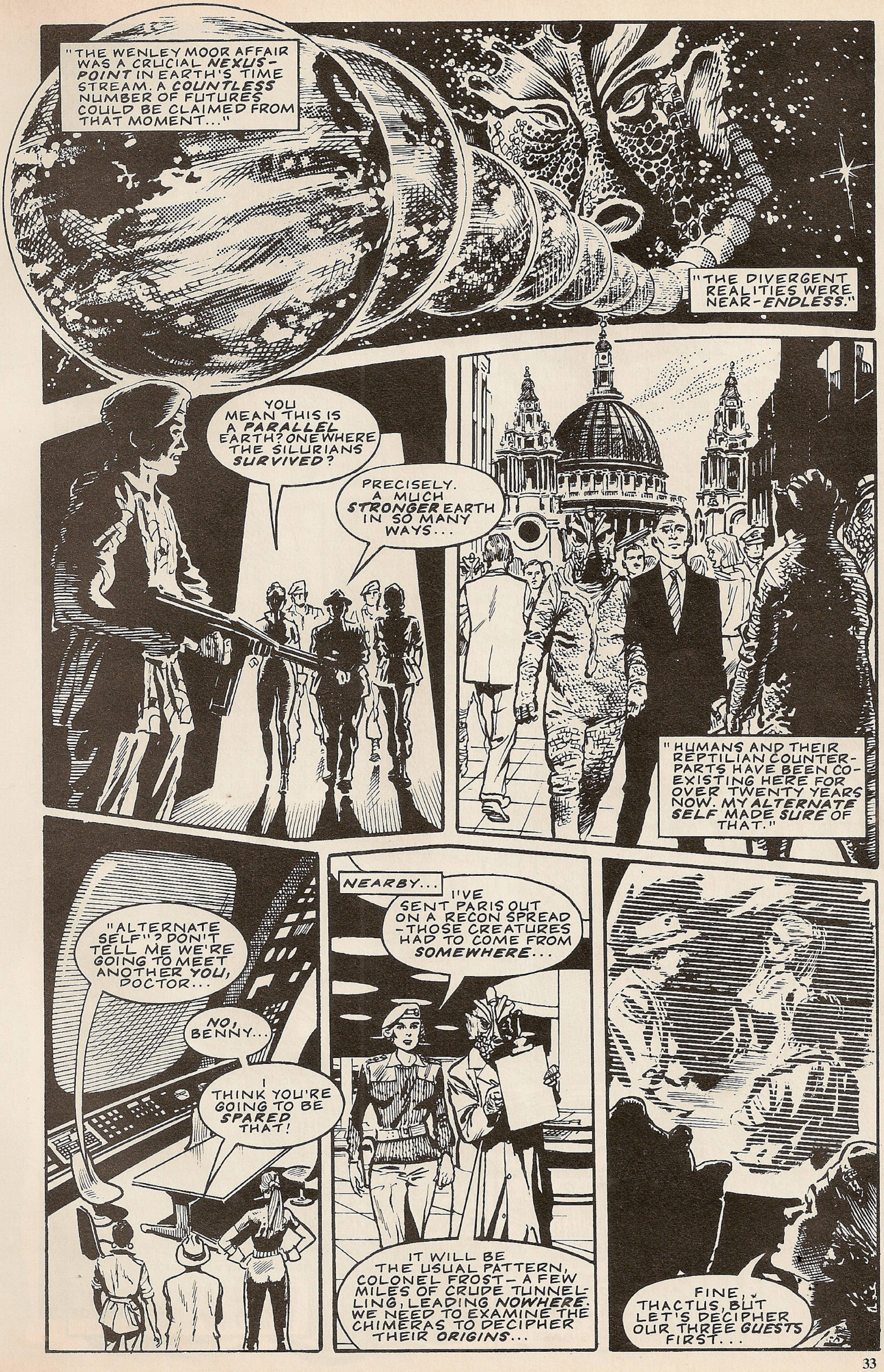
Viewing Figures:
A Land of Fear: 6.9M (37th), *Guests of Madame Guillotine*: 6.9M (35th), *A Change of Identity*: 6.9M (34th), *The Tyrant of France*: 6.4M (36th, *A Bargain of Necessity*: 6.9M (39th), *Prisoners of Conciergerie*: 6.4M (38th).

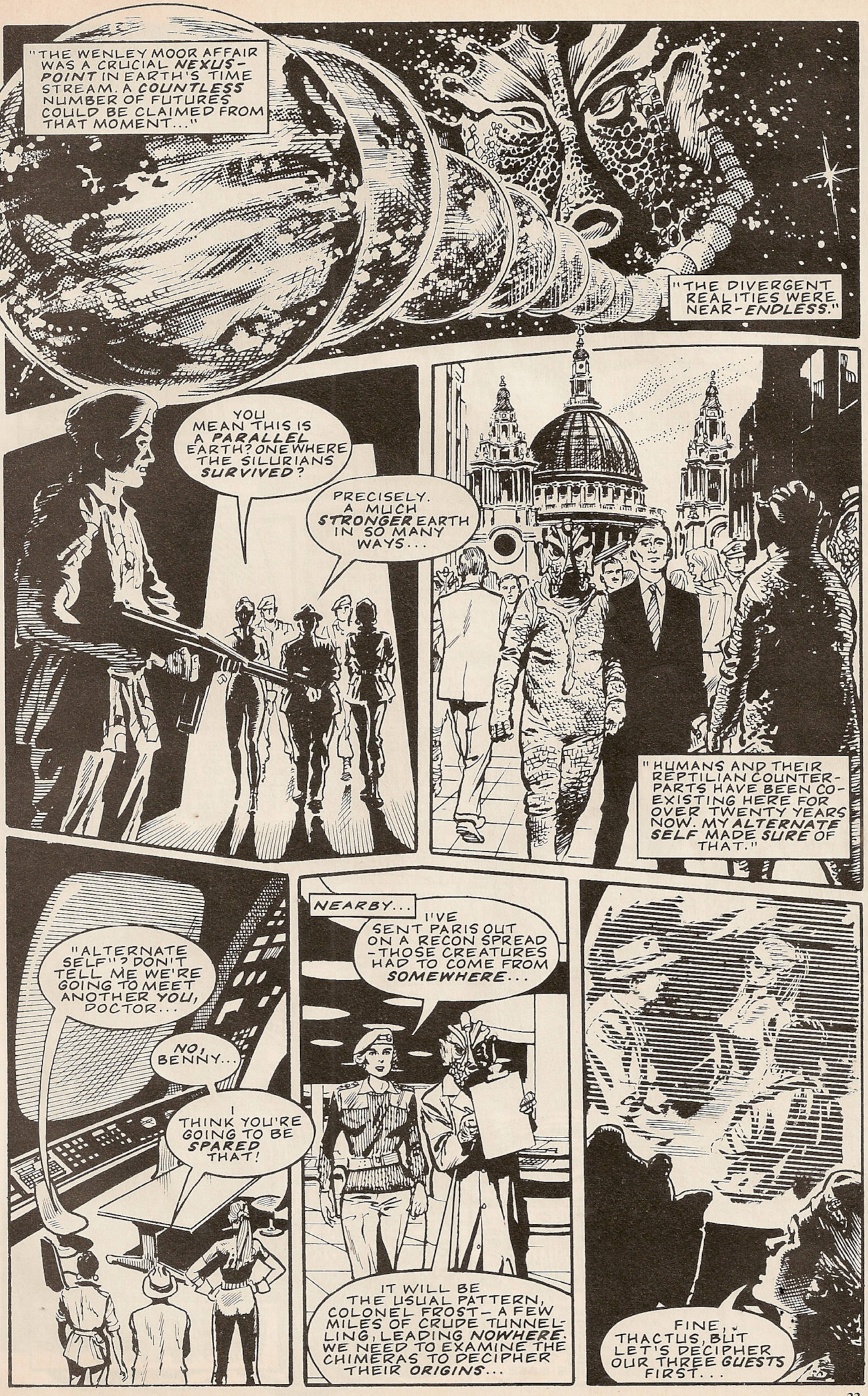
Audience Appreciation:
A Land of Fear: 58%, *Guests of Madame Guillotine*: 54%, *A Change of Identity*: 55%, *The Tyrant of France*: 53%, *A Bargain of Necessity*: 53%, *Prisoners of Conciergerie*: 55%.


HEY! YOU OUT THERE! ANSWER ME! BLAST YOU!
Final Genesis
PART TWO
DO YOU THINK YOU CAN HIDE IN THE SHADOWS AFTER ALL YOU'VE DONE? YOU'RE GOING TO PAY FOR THE DEATHS YOU'VE CAUSED!
RELEASE US! YOU HAVE NO RIGHT TO DO THIS!
I HAVE EVERY RIGHT.
N-NO! NO!
SSSSSSS
SSSSSSSSS
SSSSSSS
MOVE IT! YOU THERE!
REALLY, THERE'S NO NEED FOR ANY OF THIS—WE'RE HERE TO HELP YOU!
EVERY RIGHT. I AM THE FUTURE ... I WILL BROOK NO DENIAL.

STORY: **WARWICK GRAY**. ART: **COLIN ANDREW**. LETTERS: **JANEY RUTTER**. EDITS: **GARY RUSSELL**.


THIS IS ABSURD! HUMANS AND SILURIANS – I MEAN EARTH REPTILES – INTERACTING IN THE TWENTIETH CENTURY?! WHO REWROTE THE HISTORY BOOKS!
WHO INDEED?
JUST FOR ONCE CUT OUT THE MYSTERY-TOUR, DOCTOR – WHAT'S GOING ON? WHY DIDN'T MURIEL FROST RECOGNISE US?
I WAS GOING TO EXPLAIN EARLIER, ACE... WE WERE INTERRUPTED.
I FIRST ENCOUNTERED THE SILURIANS WHEN I WAS ATTACHED TO UNIT IN THE 1970'S...
"THEY WERE THE ORIGINAL SENTIENT LIFE-FORM ON EARTH, ESTABLISHED MILLIONS OF YEARS BEFORE HOMO-SAPIENS EVOLVED."
"WHEN THEY RESURFACED I TRIED TO CREATE A PEACE BETWEEN THE TWO SPECIES..."
"I FAILED. COMPLETELY. WENLEY MOOR BECAME THE RACE'S FUNERAL PYRE."
WELL, FOR A DEAD RACE THEY'RE LOOKING PRETTY SPRY THESE DAYS...
AND SO THEY SHOULD. WE'RE A LONG WAY FROM HOME, ACE...


"THE WENLEY MOOR AFFAIR WAS A CRUCIAL NEXUS-POINT IN EARTH'S TIME STREAM. A COUNTLESS NUMBER OF FUTURES COULD BE CLAIMED FROM THAT MOMENT..."
"THE DIVERGENT REALITIES WERE NEAR-ENDLESS."
YOU MEAN THIS IS A PARALLEL EARTH? ONE WHERE THE SILURIANS SURVIVED?
PRECISELY. A MUCH STRONGER EARTH IN SO MANY WAYS...
"HUMANS AND THEIR REPTILIAN COUNTERPARTS HAVE BEEN CO-EXISTING HERE FOR OVER TWENTY YEARS NOW. MY ALTERNATE SELF MADE SURE OF THAT."
"ALTERNATE SELF"? DON'T TELL ME WE'RE GOING TO MEET ANOTHER YOU, DOCTOR...
NO, BENNY...
I THINK YOU'RE GOING TO BE SPARED THAT!
NEARBY...
I'VE SENT PARIS OUT ON A RECON SPREAD – THOSE CREATURES HAD TO COME FROM SOMEWHERE...
IT WILL BE THE USUAL PATTERN, COLONEL FROST – A FEW MILES OF CRUDE TUNNELLING, LEADING NOWHERE. WE NEED TO EXAMINE THE CHIMERAS TO DECIPHER THEIR ORIGINS...
FINE, THACTUS, BUT LET'S DECIPHER OUR THREE GUESTS FIRST...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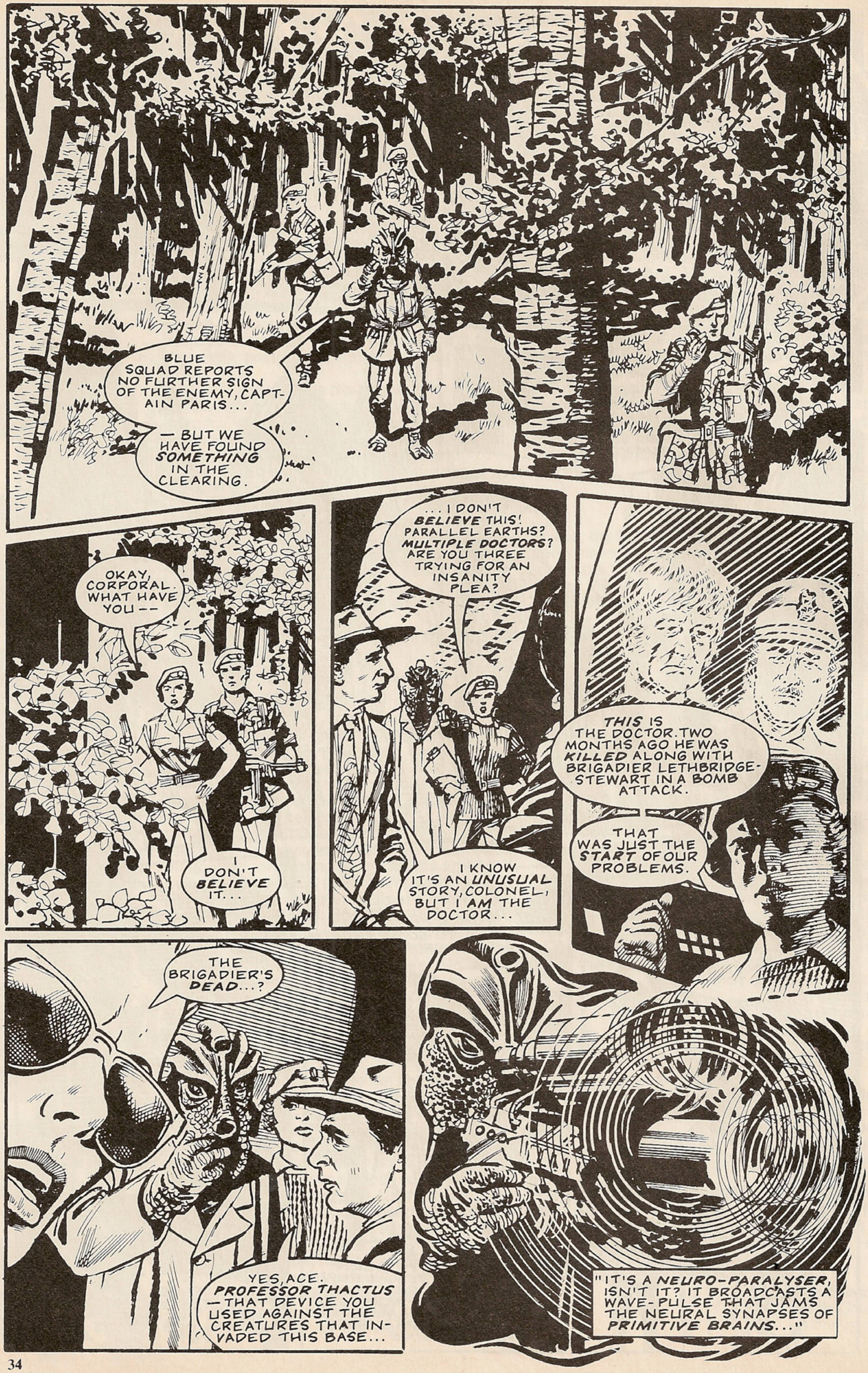
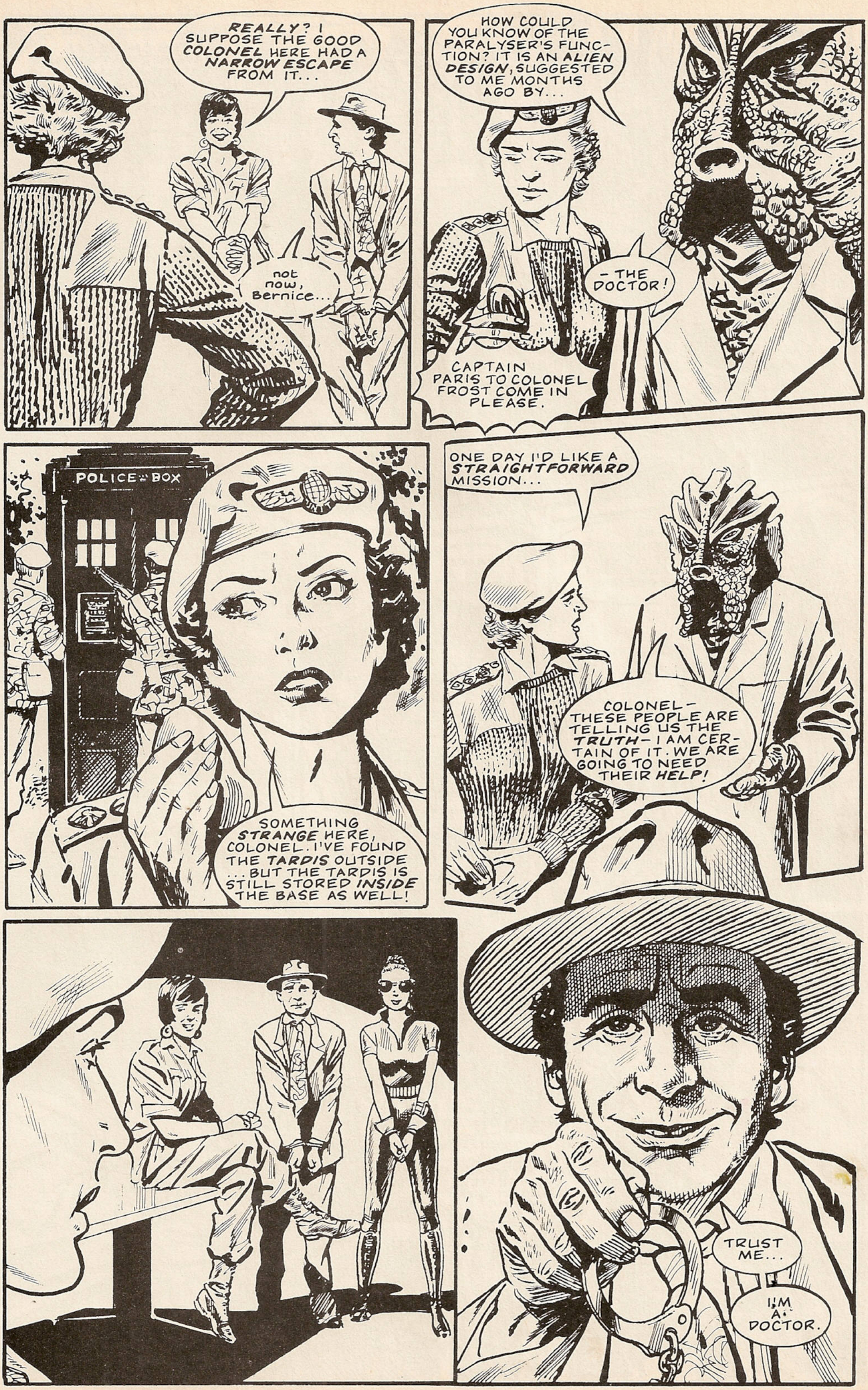
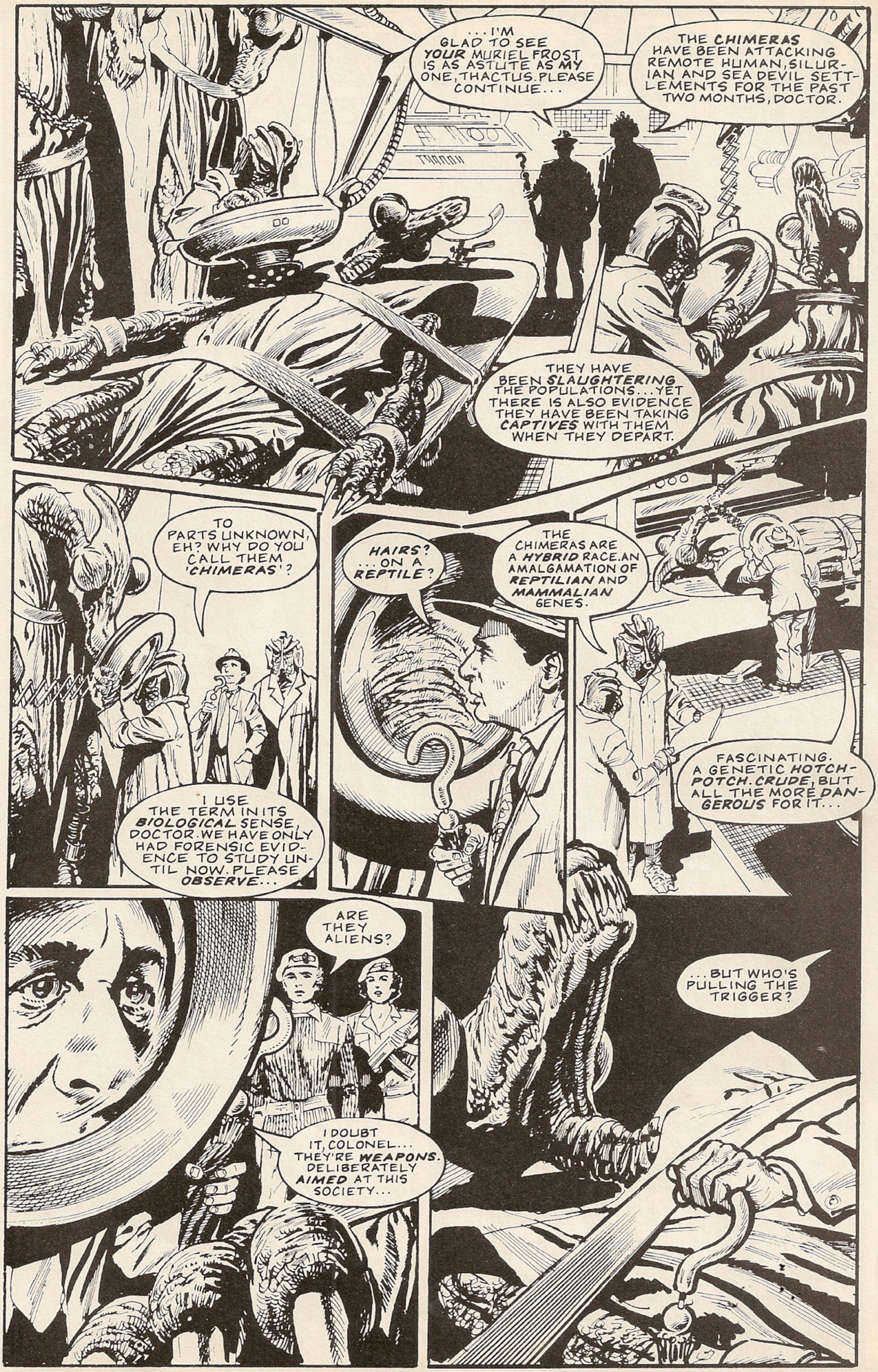
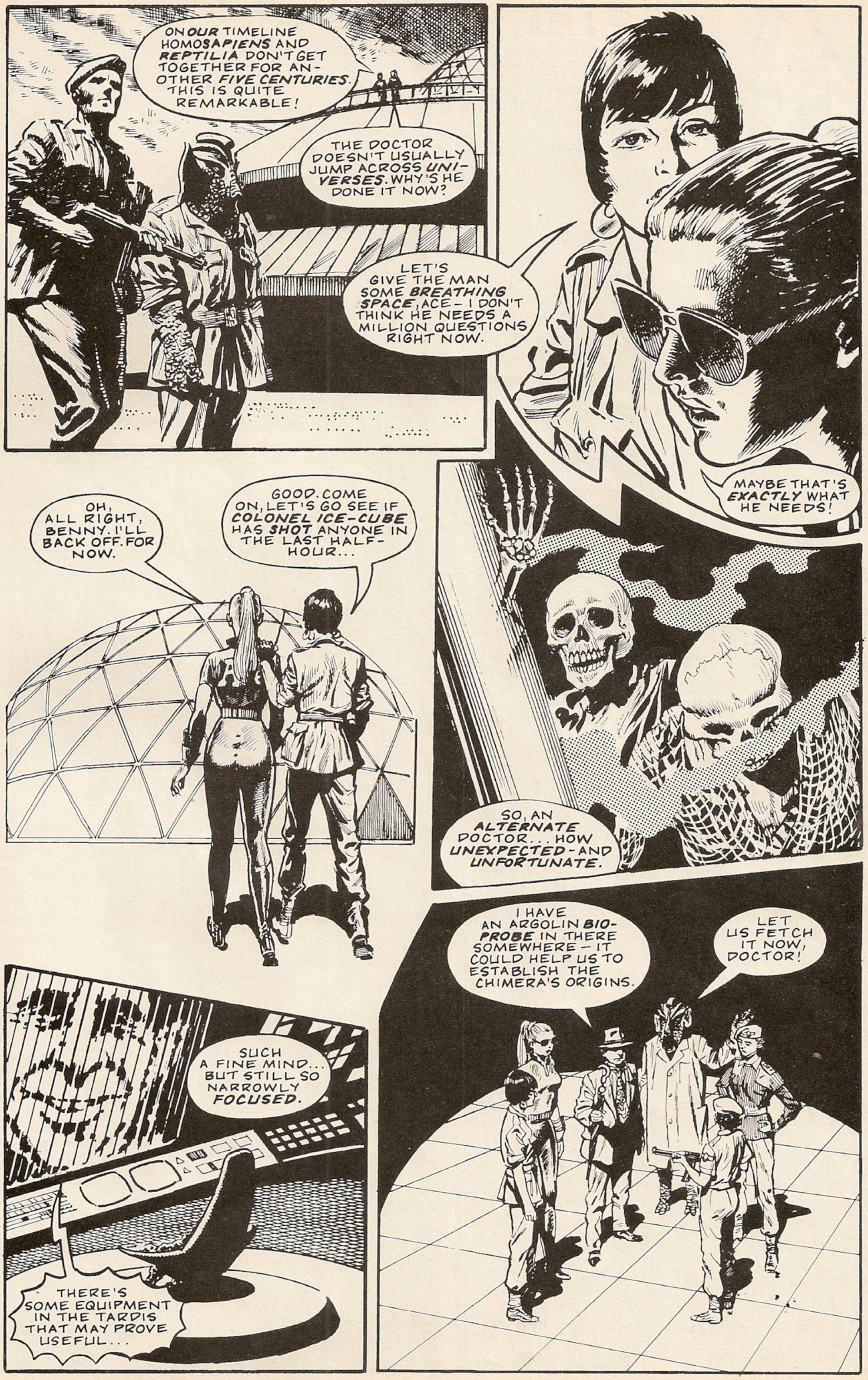
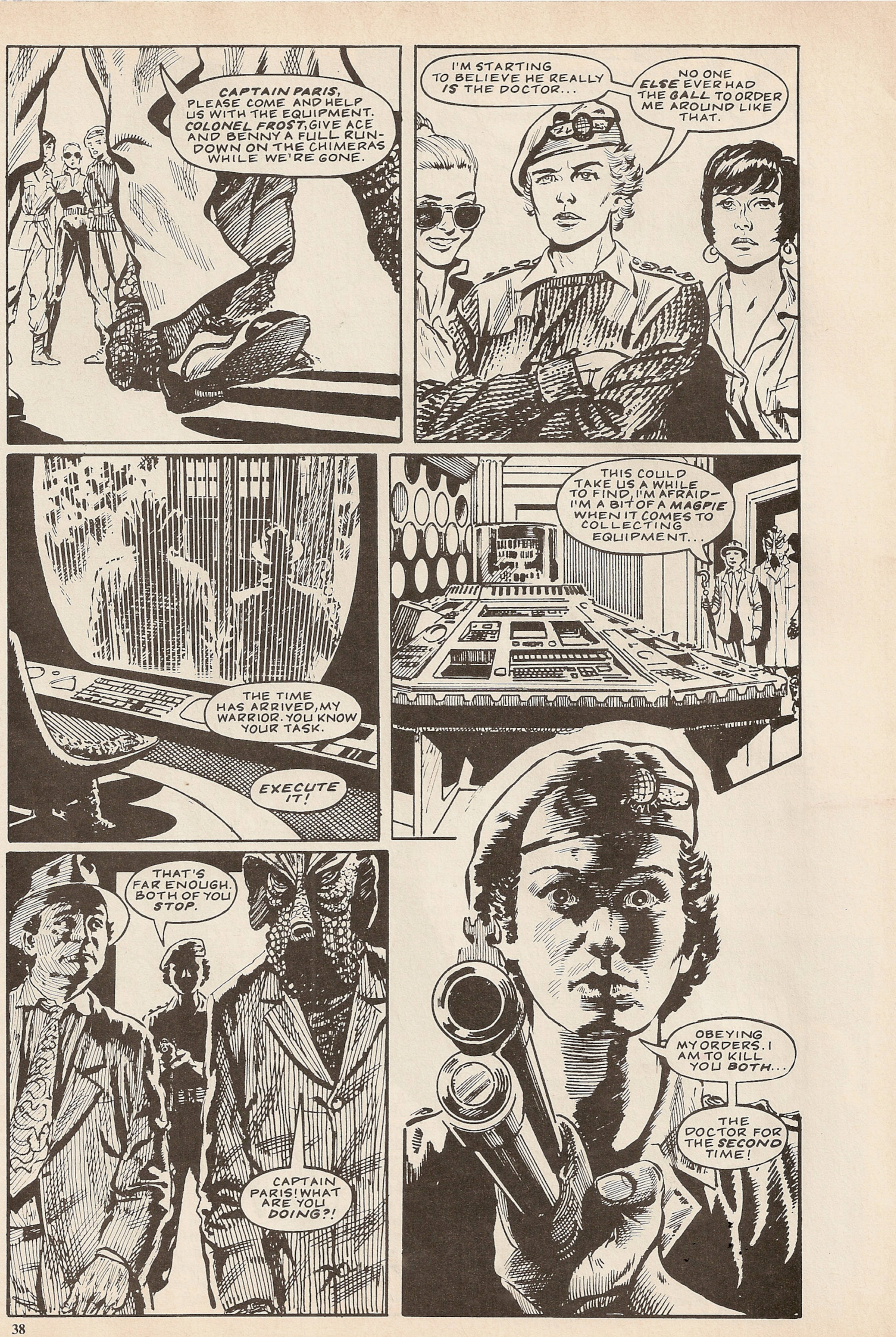
FINE, THACTUS, BUT LET'S DECIPHER OUR THREE GUESTS FIRST...


BLUE SQUAD REPORTS NO FURTHER SIGN OF THE ENEMY, CAPTAIN PARIS...
— BUT WE HAVE FOUND *SOMETHING* IN THE CLEARING.
OKAY, CORPORAL. WHAT HAVE YOU --
I DON'T *BELIEVE* IT...
... I DON'T *BELIEVE* THIS! PARALLEL EARTHS? *MULTIPLE DOCTORS?* ARE YOU THREE TRYING FOR AN INSANITY PLEA?
I KNOW IT'S AN *UNUSUAL* STORY, COLONEL, BUT I *AM* THE DOCTOR...
THIS IS THE DOCTOR. TWO MONTHS AGO HE WAS *KILLED* ALONG WITH BRIGADIER LETHBRIDGE-STEWART IN A BOMB ATTACK.
THAT WAS JUST THE *START* OF OUR PROBLEMS.
THE BRIGADIER'S *DEAD*...?
YES, ACE. *PROFESSOR THACTUS* — THAT DEVICE YOU USED AGAINST THE CREATURES THAT INVADED THIS BASE...
"IT'S A *NEURO-PARALYSER,* ISN'T IT? IT BROADCASTS A WAVE-PULSE THAT JAMS THE NEURAL SYNAPSES OF *PRIMITIVE BRAINS...*"


REALLY? I SUPPOSE THE GOOD COLONEL HERE HAD A NARROW ESCAPE FROM IT...
not now, Bernice...
HOW COULD YOU KNOW OF THE PARALYSER'S FUNCTION? IT IS AN ALIEN DESIGN, SUGGESTED TO ME MONTHS AGO BY...
- THE DOCTOR!
CAPTAIN PARIS TO COLONEL FROST COME IN PLEASE.
POLICE BOX
SOMETHING STRANGE HERE, COLONEL. I'VE FOUND THE TARDIS OUTSIDE ... BUT THE TARDIS IS STILL STORED INSIDE THE BASE AS WELL!
ONE DAY I'D LIKE A STRAIGHTFORWARD MISSION...
COLONEL - THESE PEOPLE ARE TELLING US THE TRUTH - I AM CERTAIN OF IT. WE ARE GOING TO NEED THEIR HELP!
TRUST ME...
I'M A DOCTOR.


...I'M GLAD TO SEE YOUR MURIEL FROST IS AS ASTUTE AS MY ONE, THACTUS. PLEASE CONTINUE...
THE CHIMERAS HAVE BEEN ATTACKING REMOTE HUMAN, SILURIAN AND SEA DEVIL SETTLEMENTS FOR THE PAST TWO MONTHS, DOCTOR.
THEY HAVE BEEN SLAUGHTERING THE POPULATIONS... YET THERE IS ALSO EVIDENCE THEY HAVE BEEN TAKING CAPTIVES WITH THEM WHEN THEY DEPART.
TO PARTS UNKNOWN, EH? WHY DO YOU CALL THEM 'CHIMERAS'?
I USE THE TERM IN ITS BIOLOGICAL SENSE DOCTOR. WE HAVE ONLY HAD FORENSIC EVIDENCE TO STUDY UNTIL NOW. PLEASE OBSERVE...
HAIRS? ...ON A REPTILE?
THE CHIMERAS ARE A HYBRID RACE. AN AMALGAMATION OF REPTILIAN AND MAMMALIAN GENES.
FASCINATING. A GENETIC HOTCHPOTCH. CRUDE, BUT ALL THE MORE DANGEROUS FOR IT...
ARE THEY ALIENS?
I DOUBT IT, COLONEL... THEY'RE WEAPONS. DELIBERATELY AIMED AT THIS SOCIETY...
...BUT WHO'S PULLING THE TRIGGER?


ON OUR TIMELINE HOMOSAPIENS AND REPTILIA DON'T GET TOGETHER FOR ANOTHER FIVE CENTURIES. THIS IS QUITE REMARKABLE!
THE DOCTOR DOESN'T USUALLY JUMP ACROSS UNIVERSES. WHY'S HE DONE IT NOW?
LET'S GIVE THE MAN SOME BREATHING SPACE, ACE – I DON'T THINK HE NEEDS A MILLION QUESTIONS RIGHT NOW.
MAYBE THAT'S EXACTLY WHAT HE NEEDS!
OH, ALL RIGHT, BENNY. I'LL BACK OFF. FOR NOW.
GOOD. COME ON, LET'S GO SEE IF COLONEL ICE-CUBE HAS SHOT ANYONE IN THE LAST HALF-HOUR...
SO, AN ALTERNATE DOCTOR... HOW UNEXPECTED – AND UNFORTUNATE.
SUCH A FINE MIND... BUT STILL SO NARROWLY FOCUSED.
THERE'S SOME EQUIPMENT IN THE TARDIS THAT MAY PROVE USEFUL...
I HAVE AN ARGOLIN BIO-PROBE IN THERE SOMEWHERE – IT COULD HELP US TO ESTABLISH THE CHIMERA'S ORIGINS.
LET US FETCH IT NOW, DOCTOR!


CAPTAIN PARIS, PLEASE COME AND HELP US WITH THE EQUIPMENT. COLONEL FROST, GIVE ACE AND BENNY A FULL RUN-DOWN ON THE CHIMERAS WHILE WE'RE GONE.
I'M STARTING TO BELIEVE HE REALLY IS THE DOCTOR...
NO ONE ELSE EVER HAD THE GALL TO ORDER ME AROUND LIKE THAT.
THE TIME HAS ARRIVED, MY WARRIOR. YOU KNOW YOUR TASK.
EXECUTE IT!
THIS COULD TAKE US A WHILE TO FIND, I'M AFRAID— I'M A BIT OF A MAGPIE WHEN IT COMES TO COLLECTING EQUIPMENT...
THAT'S FAR ENOUGH. BOTH OF YOU STOP.
CAPTAIN PARIS! WHAT ARE YOU DOING?!
OBEYING MY ORDERS. I AM TO KILL YOU BOTH...
THE DOCTOR FOR THE SECOND TIME!

INTO 1993

THE VIDEO VOTE!

After we printed the results of our *Into 1993* Survey in DWM 203, many readers were interested in the exact placings of the stories that could be potential video releases, especially as BBC Video have shown such an interest in our results. Printed below is the order of popularity for the stories from each Doctor's era, based on your votes. Stories with an asterisk beside them received no votes at all.

Photo © BBC

Photo © BBC

THE HARTNELL STORIES

The Chase
The Keys of Marinus
The War Machines
The Edge of Destruction
The Ark
The Tenth Planet
Planet of Giants
The Romans
The Gunfighters
The Rescue
*The Sensorites**
*The Reign of Terror**
*The Space Museum**
*The Time Meddler**

THE TROUGHTON STORIES

The Invasion
The Web of Fear
The Faceless Ones
The Ice Warriors
*The Underwater Menace**

THE PERTWEE STORIES

Terror of the Autons
The Green Death
Inferno
The Curse of Peladon
Planet of the Daleks
Doctor Who and the Silurians
Frontier in Space
The Mind of Evil
The Sea Devils
Invasion of the Dinosaurs
The Ambassadors of Death
Colony in Space
Carnival of Monsters
The Mutants
The Time Monster
The Monster of Peladon

Photo © BBC

THE TOM BAKER STORIES

The Seeds of Doom
The Keeper of Traken
Destiny of the Daleks
The Hand of Fear
The Android Invasion
Horror of Fang Rock
The Invasion of Time
Planet of Evil
The Stones of Blood
Full Circle
State of Decay
The Pirate Planet
The Leisure Hive
Warriors' Gate
The Sun Makers
The Face of Evil
The Invisible Enemy
The Ribos Operation
The Power of Kroll
The Horns of Nimon
Meglos
Nightmare of Eden
*Underworld**
*The Androids of Tara**
*The Armageddon Factor**
*The Creature from the Pit**

THE DAVISON STORIES

Resurrection of the Daleks
Kinda
The Visitation
Arc of Infinity
Black Orchid
Frontios
Planet of Fire
Snakedance
Warriors of the Deep
The Awakening
Four to Doomsday
The King's Demons
*Time-Flight**

THE COLIN BAKER STORIES

The Two Doctors
The Trial of a Time Lord
Revelation of the Daleks
Attack of the Cybermen
The Mark of the Rani
*Timelash**

THE McCOY STORIES

Remembrance of the Daleks
Dragonfire
Battlefield
Ghost Light
The Greatest Show in the Galaxy
Survival
Paradise Towers
The Happiness Patrol
Delta and the Bannermen
Time and the Rani

ACTING THE PARTS

Despite being absent from the BBC archives, Patrick Troughton's debut story has recently enjoyed a revival of interest thanks to the release of it's script book, novelisation and soundtrack. Toby Hadoke spoke to some of the people who witnessed *The Power of the Daleks* . . .

BERNARD ARCHARD

Bernard Archard is probably best-known for playing the title rôle in the BBC series *Spycatcher*, in which he had already made a name for himself when his first appearance in *Doctor Who* came along.

So often these days, the fact that big-name guest stars appear in *Doctor Who* is seen by fans as of the show as a sign of its quality. However, Bernard Archard was only attracted to appearing in *The Power of the Daleks* because "I was earning a living." He thought "not highly" of a script often lauded in the fan press and has "not the slightest idea" why Troughton's debut tale is considered a classic.

Archard remembers little about Christopher Barry, one of the show's most prolific and popular directors, and describes him as "Competent I suppose, but certainly not inspired." He is, however, more generous about the rest of the cast. "Pat Troughton was a very, very good actor and had no difficulty settling into his new rôle as the Doctor. He was an actor I admired greatly. Anneke Wills was a charming and delightful actress.

"Of course Daleks were an essential part of the story. One treated them as other characters – I suppose they were popular because of the ingenuity of design. At lunch breaks there would be anguished cries from the actors playing the Daleks as they had to be released from their machines and they were always in danger of being left behind and finding themselves at the end of the queue in the canteen."

Tightly-scheduled television was the norm in 1966 so Archard didn't find *Doctor Who*'s turnaround difficult. He says of the finished six-parter: "Time has taken away the impact of the story, but I remember being rather ashamed of my performance."

His memories of his second appearance in *Doctor Who* are much more appreciative. His oft-praised performance as Marcus Scarman in *Pyramids of Mars* came about because Robert Holmes had seen him in a film and suggested him for the part. He was offered it by director Paddy Russell who he remembers "with great affection," and describes the story as "much better than *The Power of the Daleks*". His preparation for the part of 'an animated human cadaver' consisted of "using my imagination in the same way one plays any part – you study the script, search for clues and possibilities, try out any ideas arising, reject some and exploit others.

"I remember for the first rehearsal I went to the wrong rehearsal room and eventually arrived at the right one about an hour late, only to be forgiven."

Bernard Archard's work stretches far beyond *Doctor Who*, from repertory theatre, television (as a semi-regular in *Bergerac*) and film (*Village of the Damned*, *Krull* and many more). In summing up his work on *Doctor Who*, which he describes as "a programme of universal appeal," he says he was "efficient I hope, but with no pretence to greatness."

EDWARD KELSEY

Edward Kelsey is one of radio's best-known voices. His is the face behind Joe Grundy, the grumpy farmer in *The Archers*. He also provides voices for characters in television's *Dangermouse*. However, he has appeared in the flesh on television several times, and has chalked up no less than three appearances in *Doctor Who*. His earliest appearance in the programme, as a slave-trader in *The Romans*, makes him the first guest actor to have appeared in the show alongside more than one of the lead actors. "It's fascinating to learn of my place in *Doctor Who* history, although I don't remember much about the first production. That I remember it at all is probably because I still receive the occasional small cheque for a re-showing in the USA."

He was cast as Resno in *The Power of the Daleks* by Christopher Barry , who directed all three of the stories Kelsey appeared in. "I remember I liked Christopher Barry a great deal. We started working in TV at about the same time – he as an AFM and myself as an actor. He was a friend of a great friend of mine. As a director he was very straightforward and uncomplicated.

"It was quite exciting to be in at the birth of a new Doctor Who. Patrick Troughton was very concerned about the impact that he would have upon children and took the rôle very seriously. He was constantly coming up with fresh ideas for the development of new characterisation. One idea of his I particularly remember was that the Doctor's pockets should contain an apparently inexhaustible supply of anything that was needed; a variation on the old fairy tale of the never-empty purse. I remember too that he played the recorder in part of the action and proudly announced that he had been taught by his small son – in fact he played a tune which his son had composed and tried (unavailingly I think) to get a credit for him as composer."

Despite the fact that Kelsey only appeared in Episode Two, his memories of the story are quite detailed, especially that "as the father of three small children the fact that I was actually exterminated went down very well." He also testifies to the behind-the-sofa nature of the story: "After the episode had been broadcast a neighbour stopped me in the street and thanked me. She said her child had been scared of the Daleks but now she had been able to demonstrate that even though I had succumbed to the deadly rays the evening before, I was now able to walk though the village as though nothing had happened. Television was 'just pretend.'"

He is very aware of the appeal of the Daleks themselves, describing them as "probably the most original, effective and entirely satisfying villains in fiction. They were so entirely alien and with voices that every small child could imitate. and the lines were so easy to remember – 'Exterminate.'"

The restrictions of time imposed by the show's tight schedule meant that there was very little time available for retakes. The majority of time during rehearsals was given over to the special effects which "were very important and tended to take precedence over the acting – mainly because they took a long time to set up and everything was recorded in order as a complete show after several full rehearsals.

"I suppose the thing that sticks most in mind is that we were paid twice for the episode – always a memorable experience for a working actor! The contracts were issued, signed and returned before the BBC decided that it really would be a good idea to give a new Doctor Who a little longer than a week to develop his character. The rehearsal period for the first episode was extended to two weeks (in actual fact to allow Dennis Spooner time for rewrites) which meant that the actors had to be recontracted for the following episodes – hence the extra money, which probably went into double figures!"

Kelsey didn't appear in the programme again until *The Creature from the Pit* in 1979 in which he played Edu, one of the simple-minded bandits of Chloris. "By this time, the episodes were recorded like a film with all the scenes in one place recorded together. This made for much easier setting-up of special effects."

Season Seventeen is infamous for the increased humour content which became a feature of the show at that time. It was something that Kelsey, as an actor, was well aware of. "Although all the stories were played with great intensity and reality, there was a certain amount of tongue-in-cheek which gave an extra dimension and level of enjoyment for adult viewers."

When asked why *Doctor Who* has been so successful and enduring, Kelsey says "I think that *Doctor Who* was intended to be a children's programme, and that is one of the reasons for its success with those of us no longer allowed to call ourselves children by reason of advancing years! I think it's appeal is to the child in all of us, that delight in the unknown and inexplicable. The fear that is always conquered and the evil that is always vanquished.

"*Doctor Who* is a modern fairy tale of which we all have great need – though some of us have difficulty admitting it!"

ROBERT JAMES

Like Bernard Archard, Robert James' first appearance in *Doctor Who* was in *The Power of the Daleks*, to be followed up later by a Tom Baker story – in this case *The Masque of Mandragora*. In the earlier tale, he played the part of Lesterson, the scientist who loses his mind after excavating three Daleks form their ship. For some, it is one of the most fondly-remembered performances by a guest actor in *Doctor Who*.

"I was offered the part by Chris Barry, a director I had worked with many times before. What attracted me? The money! A jobbing actor didn't sensibly turn down a six-episode serial contract."

Robert James was also not over-enamoured by the script, calling it "tolerable tosh, but fun to do." He claims not to have done any in-depth research when preparing to play Lesterson, "I'm not a method actor. I learn the lines and say them as I think the author intended. I relied on my then twenty-odd years of experience – as I still do as I approach my fiftieth year in the business."

He concurs with the opinions of his fellow actors in describing Patrick Troughton as "a thoroughly professional actor . . . I think he came to the first rehearsal with a pretty good idea of what he wanted to do with the part, and did it."

He remembers the fraught nature of studio recording which was an inherent a factor of television then as it is now. "Despite this there were many happy laughs because of the cast, led by dear Pat himself – a kind, generous, unassuming fellow actor, always with a lovely sense of humour. Pat, of course, I had worked with many times, on *The Six Wives of Henry VIII* for example, and a serial called *Smugglers' Bay*. Bernard Archard I have worked with on several occasions. The others I did not know, except for Peter Bathurst (who played Hensell.) I don't think I've worked with any of the others since.

"I had worked with Chris Barry several times over the years. I think he directed *Smugglers' Bay* in fact. He was always a pleasure to work with – where is he now?

"I remember the Daleks used to rehearse using only the lower half of their 'costume' which made the chaps look like Victorian ladies in crinolines on wheels! They had to learn a new line for this series; instead of "We will exterminate" which I think is all they ever said before, they said 'We will obey.' Of course they didn't mean it and they did exterminate me, the rotters."

Despite his extermination Robert James recalls that "I must have seen the transmission of the piece – we were out of those terrifying days of live television! Yes, I remember my daughter doing the classic thing of three of four year-olds – watching from behind the sofa!"

Regarding his second appearance in the programme, he confesses "I remember even less about *Mandragora*. I was some sort of High Priest of an order which only admitted men with grey hair who wore black robes. Not one of the best I thought. The Daleks were much more satisfying of course.

"I'm quite stunned to discover so many people still remember *The Power of the Daleks*. We all took it quite lightly at the time. I mean, we took it seriously while the camera was rolling so to speak, but I don't think that any of us thought we were working on potential archival material!"

but encountered the Daleks elsewhere as the spaceship captain in the the 1965 stageplay *Curse of the Daleks*.

◆

Directing Who

Andrew Morgan

Photo © BBC Video

Andrew Morgan is debatably the most influential director to work on *Doctor Who* in its later years. Marcus Hearn asked him about handling *Strange Matter*, sending Daleks up flights of stairs and an historic late night line-up of potential Doctors . . .

Few directors left an indelible stamp on *Doctor Who*. Some succeeded, some failed, and many others comprised the reliable backbone of technicians which kept the programme alive for nearly thirty years. Andrew Morgan, however, belongs in none of these categories.

His contributions to *Doctor Who* occurred at crucial points in its turbulent later history, and his guidance saw it through some of the McCoy era's most challenging and radical developments. I began by asking him about the path that led to *Time and the Rani*, one of the most controversial serials in the show's history, and *Remembrance of the Daleks*, one of the most popular. "I started off wanting to be an actor. I passed the audition and got into RADA, which I thought was pretty amazing. I did two years there. I was there with Polly James, Ronald Pickup and Tony Ainley; John Hurt was just leaving as I arrived.

"It took a bit of time to decide to become a director. I always felt that if I was going to be successful as an actor then it would have been in character parts, and I didn't want to wait until I was forty to earn any money!

"I met my wife and we moved to London in 1967. I got a job at the BBC as a holiday relief/assistant floor manager. You know, the usual thing. I did the directors' course and then Frank Cox, who once did *Doctor Who* and now does *Take the High Road*, invited me up to Scotland to do an episode of *Sutherland's Law*, which I really loved. Unfortunately the leading actress for that particular story had a heart attack just before we started studio recording so it was quite a baptism of fire for me.

"After a short break I got a job doing a series called *Everyday Maths* – it sounds horrendous doesn't it? I then bumped into Gerry Glaister who asked me if I'd like to do *Secret Army* so I said 'Yes – and I'd like to go freelance.' I did an episode of *Blake's 7* at exactly the same time – in fact I did the filming for *Secret Army* followed by the filming for *Blake's 7* and then the studio for *Secret Army* followed by the studio for *Blake's 7*!

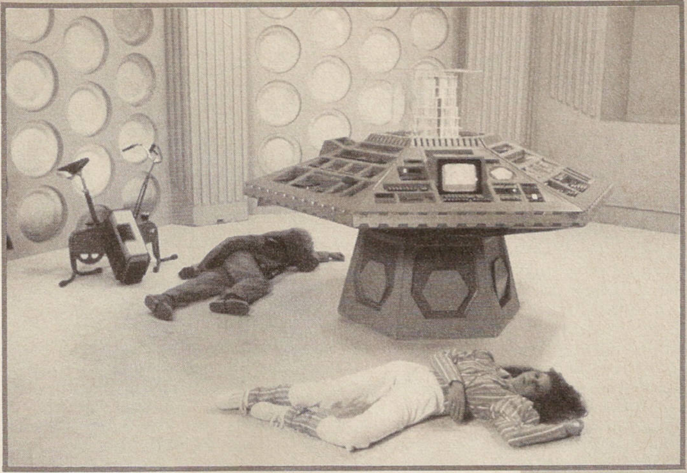
"My *Blake's 7* episode, *Children of Auron,* was filmed in Yorkshire. I remember one scene was filmed at Leeds University. There was a big explosion which we shot in a courtyard surrounded by glass-fronted buildings. When this explosion went off we all saw the glass bulge and almost buckle! I remember thinking it was going to cost a fortune.

RURAL REBELS

"I still feel that when you're doing sci-fi you've got to do all you can to get away from England's green and pleasant land. I remember we were doing a chase sequence across a big dam in Yorkshire and there was grass outside. We used a glass shot in front of the lens which obscured the greenery and made the dam seem even wider than it really was. Of course this meant I had to keep the actors in the middle of the dam in case they ran 'underneath' the glass painting. We set up this camera and the artists were busy painting away this dam and it all looked really good. We came to shoot it and it worked perfectly on the first take. We were delighted but I still asked if we should do it again. Everybody said there was no need because there was no problem at all. It was only when we got back and looked at the rushes that we noticed a tiny little fly walking right up the middle of the glass. It ruined it – I still used the shot but had to cut it down in length. If you look at the video you might see it!"

Did this mean he was ultimately unhappy with his first science-fiction television? "Well," he falters, casting his mind back, "I was a very raw director and I think I could do it a lot better now. Also I didn't think the script was all that brilliant but yeah, I was happy with it. I thoroughly enjoyed working on it. One shot I remain particularly proud of was one I did in the studio. If you remember, the set for the Liberator flight deck was huge. I had a large mole crane which I put at one side of the studio and I remember going to the other side at full pelt to give the impression of a rocket shooting through space. I rather liked that. I'd like to see that again – it would be quite fun."

When producer David Maloney offered Andrew the chance to direct *Terminal*, the last episode of *Blake's 7*'s third season, he declined in favour of working on the RAF drama *Squadron*. When *Doctor Who* producer John Nathan-Turner offered him the 1982 story *Time-Flight* he similarly declined. "The only reason for turning things down would have been because I was doing something else – I certainly enjoyed both *Doctor Who* and *Blake's 7*. I knew and liked John Nathan-Turner, although I'd never worked with him as a producer, and I was very grateful when he offered me the story. However, in those days a lot more things were being made and another show, *Swallows and Amazons*, particularly



Mel (Bonnie Langford) remains unaware of the fate of the badly injured Doctor (Sylvester McCoy, doubling for Colin Baker) in *Time and the Rani*. Photo © BBC.

appealed to me.

"I remained keen and happy to do a *Doctor Who* though, not only because I liked the programme but also because I felt it would teach me a lot about video and special effects, which I was very keen to learn about."

STRANGE AUDITION

John Nathan-Turner had to wait some five years before finally enticing Andrew to work on the show. In 1987 he accepted the Seventh Doctor's debut story after reading a script originally entitled *Strange Matter*.

"*Time and the Rani*, as it later became known, was a great rush. My first task was to cast a new Doctor. We held auditions and taped some tests, which I shot, in a special session. Other than Sylvester McCoy we shortlisted three other actors, though on the day only two made it.

"We had a special script, which I think was written by the incoming script editor Andrew Cartmel. I rehearsed the actors and directed them in the old *Late Night Line-Up* studio on the fourth floor at Television Centre. Of course Sylv got the job.

The Rani (Kate O'Mara) narrowly survives being mistaken for Mel by one of her faithful Tetraps. Photo © BBC.

"None of us were quite sure how to effect the regeneration for the new Doctor. I secretly hoped that Colin Baker would come back for the one scene. I'd previously worked with him on the *Swallows and Amazons* story *Coot Club* – I knew him well and liked him a lot. He felt he had been shabbily treated by the powers-that-be and he was justifiably hurt and not inclined to return to *Doctor Who*. He was quite right. In the end we used a double for him.

"The script had to be rewritten very quickly – early drafts probably featured Colin Baker. Pip and Jane Baker were commissioned because they had a reputation for being fast as well as talented, and of course they had a lot of experience in writing *Doctor Who* stories. I seem to remember there were major disagreements between Pip and Jane and Andrew Cartmel. In the end, nobody really got their own way and I think this was the main reason why the story wasn't as successful as it should have been.

OLD DOSSER

"Despite shooting *Time and the Rani* in that awful quarry in Somerset, I must admit I enjoyed it very much. However, I did feel a bit bogged down with all the special effects technicalities and experts. I was a bit overawed by people telling me what I *couldn't* do. It was a bit like the tail wagging the dog. It was good in one way though, because next time round, on the Dalek story, I simply said 'I want this' or 'I want that'. If someone said they couldn't do it I'd just say 'Balls. We're going to do it anyway.' I was able to put far more good effects in by working that way.

"The designer, Geoff Powell, was absolutely brilliant. He used to design things on the back of cigarette packets in the BBC club. 'Bit of this, bit of that – there y'are!' He'd done a lot of work on electronic stuff like Paintbox so he knew exactly what he was doing. He did a marvellous job and we all worked together very happily."

Did Sylvester McCoy express any concern at the responsibility of his new rôle? "I think he thought it was a challenge, and it was hard. However he was thrilled at getting the job. We got on very well together and I thought he was excellent, although in retrospect I think I allowed him to be too jokey. The Doctor has to be taken seriously – he is not a stand-up comic. But having said that, it would be unthinkable for him not to have a fully developed sense of humour, and Sylv certainly has that."

Press reaction to *Time and the Rani*, and Sylvester's Doctor, was hostile. Reading comments such as those made by tabloid columnist Nina Myskow (who described McCoy's Doctor as 'a smelly old dosser') must have been demoralising. "Hmm, well I didn't worry too much about that sort of thing. It's subjective. I wasn't totally happy with the script but there wasn't time to mold and change it. I was perfectly happy with Sylv's interpretation of the rôle and I also think Kate O'Mara did a very good job as the Rani. She was great and Wanda Ventham was fabulous. That was the first time I'd worked with her since *Softly Softly* in 1975, although I sort of know her socially and I like her enormously. In fact I'm working on a new project at the moment, and if it comes off I want her to play one of the leads."

John Nathan-Turner was impressed enough with *Time and the Rani* to offer Andrew *Remembrance of the Daleks* the following year. The director immediately threw himself into some detailed research for the job. "I watched all of the very first Dalek serial and bits of the others on fast forward. I think one's got to see how they worked before and try to improve. Daleks have got to develop. I also went down to the BBC workshops with Stuart Brisdon, who was the special effects designer, to have a look at what there was before we started. There were these ghastly old things all over the place. After we decided to make new ones we discussed a couple of things we wanted to do with them and one of them was having them gliding up the stairs.

"Waterloo, the location we chose for Totters Lane, was all cobbled and when we looked at the castors on our Daleks we ►

Looking back on Daleks and quarries: director Andrew Morgan. Photo © Marcus Hearn.

Pamela Salem as *Remembrance of the Daleks'* Rachel Jensen. Photo © BBC Video

Simon Williams as Group Captain Gilmore in *Remembrance of the Daleks.* Photo © BBC Video

realised we had a problem. Stuart said 'It's all right – I'll make an all terrain Dalek!' and gave it big round wheelbarrow wheels. They worked fine but when the operator got inside the casing there was hardly any room to move his feet. It was ultimately a disaster so when it came to filming we had to lay down tracking boards and put the old castors back on.

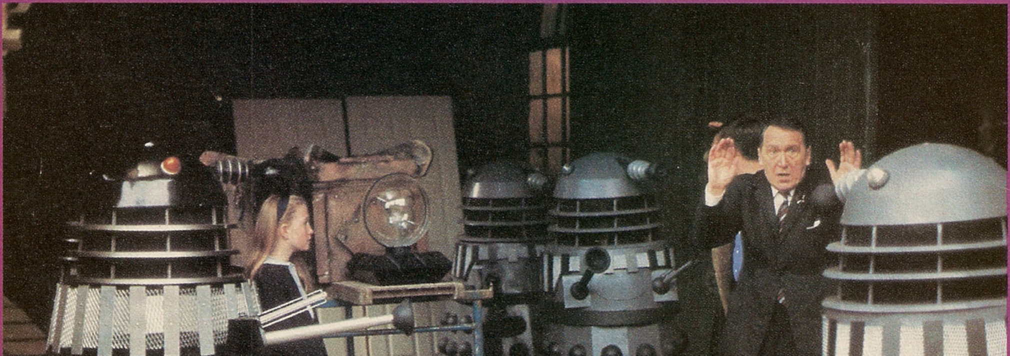
"The other thing I remember about the filming around Waterloo was this explosion Stuart engineered. It was all a bit over the top. This explosion was under a bridge, and all the accumulated soot and rubbish billowed forth like a great mushroom cloud. Above the bridge was Waterloo East railway station. The poor passengers waiting for their trains were suddenly enveloped in all this stuff. It set off all the fire alarms and it was a major incident – ten ambulances and sixteen fire engines turned up to find a load of Daleks. I felt rather small but there was nothing I could do about it.

BEHIND THE SOFA

"There was a bit of a thing about the same people coming back to work them and do the voices. I'd done a corporate video where Hugh Spight played this frog in a bath of slime. He worked it very well so when it came to doing the Black Dalek I asked him to operate it." Before continuing his voice hushed, as if to not offend any listening Daleks. "Some of the old guys are getting on a bit and they couldn't do anything too difficult. In the end I think Hugh played lots of Daleks."

Perhaps the biggest difference between Andrew's first and second *Doctor Who* serials was in Sylvester McCoy's performance as the Doctor. The bumbling, mad professor had given way to a darker, more mysterious and manipulative figure. "Of course, it's confidence isn't it? He grew into his character, learnt what worked and what didn't work, and developed it very cleverly. I think John suggested some changes, and the scripts certainly suggested others. The Dalek story especially was aimed at getting kids behind sofas again. The Doctor has to be taken seriously, even though the show's a bit tongue-in-cheek at times. I certainly encouraged him in developing the character. I was thrilled with his performance in *Remembrance of the Daleks.*

One of the scripted scenes that was unfortunately cut featured a Dalek that could shoot round corners . . . "Yes," he recalled, as a broad grin slowly spread across his face. "Much of the stuff that was cut was for budgetary reasons. Stuart felt the amount of work that would have gone in to that wouldn't really justify it. There were so many other things we wanted to spend time on. Ben Aaronovitch had over-written quite a lot, but I also like to shoot a bit more than I need if there's time, because it gives you more control over the editing."



The Black Dalek's squad and the girl (Jasmine Breaks) confront the fascist Ratcliffe (George Sewell). *Remembrance of the Daleks.* Photo © BBC Video.

The Doctor (Sylvester McCoy), Allison (Karen Gledhill) and Ace (Sophie Aldred) observe some highly irregular alien activity in a familiar junkyard . . . *Remembrance of the Daleks*. Photo © BBC Video.

Perhaps the most impressive effects work, both physically and electronically, was the extermination of the soldier in Part One. The role of the hapless squaddie was played by stuntman Tip Tipping, who tragically died while performing a stunt earlier this year. “Tip. Yes, poor Tip.” he gazes mournfully at the photographs I’ve laid out in front of him. “I first met him on a series I did called *Knights of God* for TVS. It starred Nigel Stock, John Woodvine and Gareth Thomas. Unfortunately, for political reasons it wasn’t shown at the proper time and didn’t do as well as it should have done. Michael Kerrigan, who also worked on *Doctor Who,* was the other director on that and it was something I was very proud of. There was a big swordfight between John Vine and Julian Fellowes. Tip came along to double for John Vine, and that was where I first met him. I thought he was a cocky bugger to start with, but I soon got to like him and became captivated by his charm. I worked with him on lots of occasions after that, culminating on a very big motorbike stunt for *Rides* last year. He also did lots of stunts for me on *Casualty.* I was very fond of him. He had the idea of being attached to a jerk harness for the Dalek extermination in the first episode – it was simple but very effective.”

The surprise of seeing someone slammed against a wall when shot by a Dalek was surpassed only by a Dalek literally chasing the Doctor up the stairs. “That was done with a very lightweight Dalek, obviously with no-one in it. There was a rail that Stuart put just above the treads of the stairs, and it moved the Dalek up much like one of those lifts for disabled people. On the video effects edit I put some smoke or blobby stuff which completely covered the rail so you couldn’t see what it was. Hopefully it wasn’t something people expected to see!

DEATH OF A DALEK

“In the final episode, I think Ben wrote in his script that the Doctor shot the Black Dalek. I felt that this was a bit tame really, after all they’d been through - just ‘Bang, you’re dead.’ I suggested to Andrew and Ben that the Doctor talked the Dalek into self-destructing. I think it worked very well, not only from the scripting point of view, but also in terms of the special effect we used – I remember the Dalek spinning round and round.”

The Dalek serial wasn’t, however, Andrew Morgan’s final contribution to the programme. He actually appeared in 1988’s anniversary story *Silver Nemesis* as a member of a particularly notable tourist party. “Yes,” he beams with another of those broad grins that seems to conceal something privately humorous. “JN-T wanted us to all have a little scene in it as a sort of in-joke. Vere Lorrimer (David Maloney’s replacement as producer of *Blake’s 7*) was the tourist guide and we spent the day at Arundel. Vere was wonderful and took charge of the whole thing. Nicholas Courtney was there, as was Peter Moffat, Fiona Cumming and her husband, Ian Fraser. I think Tony Ainley was going to come but couldn’t make it in the end.”

How does he feel about the video release of *Remembrance of the Daleks* attracting a new audience and a whole new scrutiny? “I’m very pleased, and if *Blake’s 7* is anything to go by I’m sure *Doctor Who* will stand the test of time. I think most science-fiction does because there is this ‘quaint effect.’ Some of the earliest sci-fi is still popular because people like to see what was done and how it was achieved back then.

“I think I might wince at the Rani story if I saw it again, but I hope I wouldn’t wince at the Daleks. I was quite proud of that one. Within the limits of the time and the budget I thought I’d done quite a good job.”

Since his involvement with the show ended Andrew has remained constantly in demand. “I’m just about to start doing some *EastEnders*, which I’ve never done before. I’ve also been busy directing children’s serials and have worked quite a lot in Europe.”

Does he still hanker to work on *Doctor Who* again? “Oh sure, but times move on and the way *Doctor Who* is presented should reflect that. I would like to see at least an annual feature-length TV movie on our screens. I don’t understand why the Beeb have just abandoned the current production. I suppose there must be a good reason, but for me there’s still a lot of mileage in the idea.

“And of course, I think there’s still mileage in Daleks. Don’t you?” ◆

Prelude

ICEBERG

Tobias Vaughn raised an eyebrow and smiled his unctuous smile. The photographer framed the shot.

"Groovy," she said, breathy still with nerves in the great man's presence. The shutter clicked. With a push of her thumb she wound the film on and clicked again. "Look out of the window," she commanded, hoping she sounded more confident than she felt.

A knowing grin, almost a leer, lifted the fleshy corners of his mouth. Suavely, he turned to the panoramic view his luxurious high-rise office gave onto: London, sprawling away into the haze of distance.

Isobel threw off her shoes and jumped up onto his deep-cushioned leather chair. Her feet sank into its opulent softness. He didn't seem to mind, and now she had a better angle on the view Tobias Vaughn was taking in. She steadied herself and peered through her SLR.

It was a clear blue day outside. Spring had come early this year. The morning sun was painting the detail of the city in yellow and white. Even the muddy Thames threw off a lazy sparkle. And looking down on it all was a man who plainly regarded himself as the master of all he surveyed.

"Now, Miss Watkins," he purred. "You will put a good word in about me to your uncle. I have a list as long as your arm of top-class scientists who are wanting to work for me. But I'm interested in him – and his remarkable cerebratron mentor."

Isobel made a non-committal sound. His absolute self-confidence disturbed her. She was glad she didn't work for him – though she knew her uncle was tempted. He was charming though, was Tobias Vaughn. Too charming. Nice as pie. But there was something else in him, something Machiavellian which repelled her. And though she had no hard evidence, her gut feeling was that he was deeply deranged: clinically megalomanical.

"Hang on a mo'"

Leaping from the chair, she spiralled down in front of him and wedged herself along the spacious sill. Very David Hemmings. Very *Blow Up*. She was conscious that her mini-dress was revealing rather more than it ought. Who gives a damn, she thought defiantly; these were the days of liberation. She was certain, anyway, that Tobias Vaughn was oblivious to her female charms. The vibes were otherwise: power-fiend, yes; but no way sex-fiend.

The great man turned his face to her, mildly distracted by her contortions. His voice was smooth as syrup and just as sickly.

"My, my," he oozed. "Every inch the true professional."

The smugness was overpowering. Male chauvinist pig! Still, he was helping to extend her photographic experience. It was just a sweetener, of course, a come-on to entice her uncle to work for him, but it was nevertheless quite a coup to be snapping away at the managing director of International Electrics – or whatever it called itself. Perhaps she could sell the prints to the papers and make a bomb.

She was sure she had a talent for it – photography – given the chance. Her days as a model were numbered, she knew. Though she was barely twenty she had to think ahead. She didn't want to be on the streets at thirty. That's why she had sunk her funds into buying the latest equipment: camera, developing kit, the works.

There was something on the great man's mind: he was looking through her, not at her, the eyebrow left high and dry amidst the swell of thoughts that clamoured for attention.

"To me," she prompted.

He focused on the upturned lens, his unctuous smile returning. She eased the button down. It was the shot she'd waited for. It caught the overweening spirit of the man precisely.

"Far out!" She swung her legs to the floor, slipping her shoes back on and smoothing down her dress. "That's fab, Mr Vaughn. Thanks for your time."

"My pleasure entirely." He extended a pudgy hand. "Might I examine your camera."

She passed it over: her latest, most expensive toy.

"Mm, primitive mechanism," she thought he murmured, as he scrutinised her pride and joy.

"Best that money can buy, Mr Vaughn," she put in, in case he had any doubt.

"I'm sure. At the moment, at least. Though I'm bound to tell you my scientists are working on an electronic camera. Years ahead of its time. I predict that International Electromatics will sweep its rivals from the field."

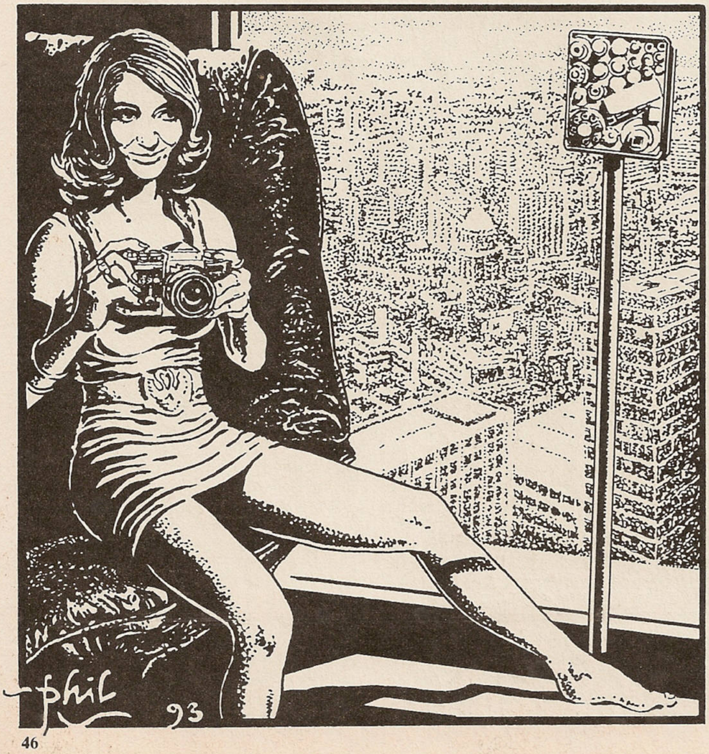
He held out the camera and she took it back, deflated, but damned if she was going to show it.

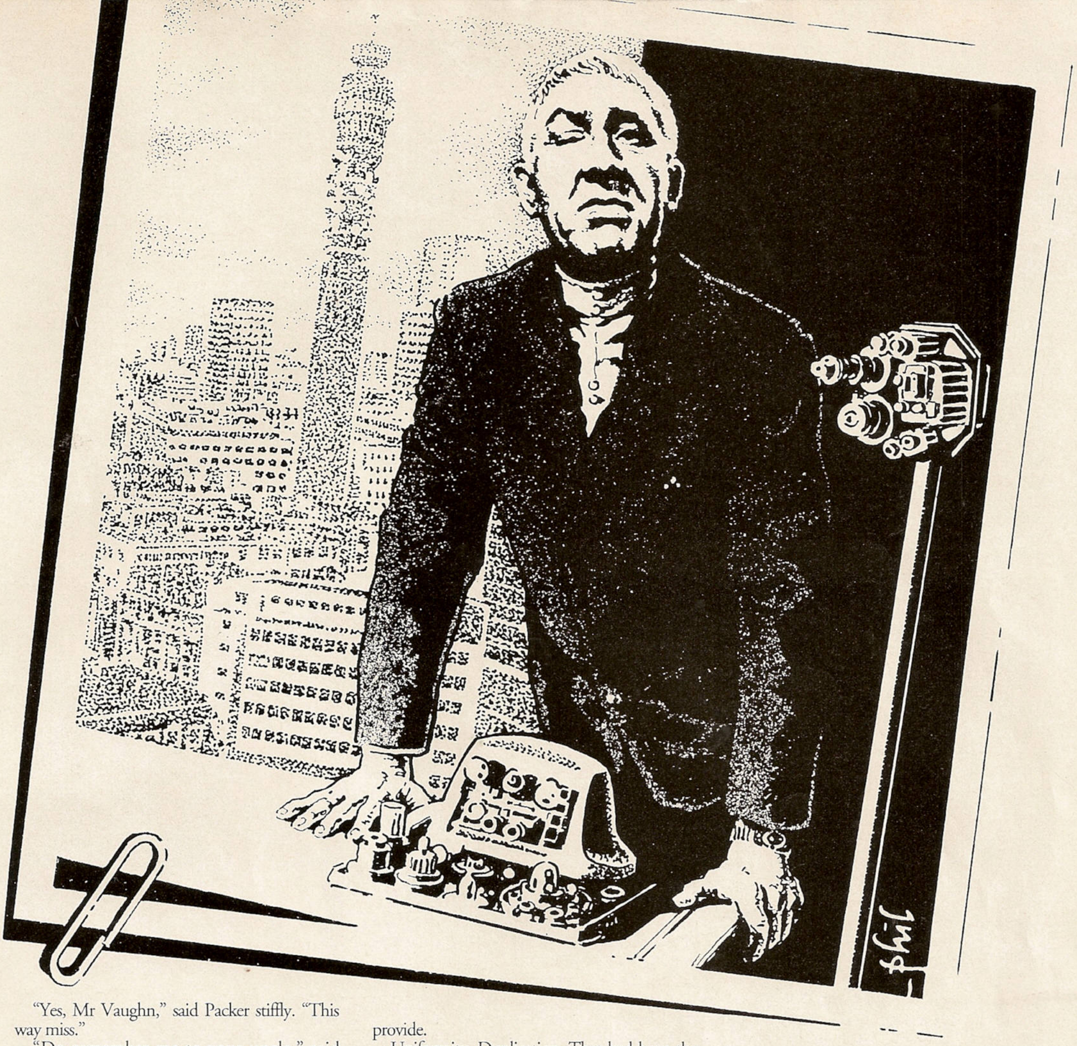
"Well, thanks again," she managed.

"Not at all. I'll get Packer to show you out." He pressed a button on his desk. "You'll send me the prints?" The honey-toned question was a barely-veiled demand. "My PR chappies are planning a poster campaign. *Uniformity. Duplication. IE. The secret of success.* Rather clever, don't you think? My face above the slogan. These shots of yours may be just the ticket."

There was a knock on the office door, which opened to reveal an anxious-looking man in black, hand-gun holstered across his chest.

"Ah, Packer. Escort Miss Watkins through computer clearance. Then return to me. We have, erm – a few details to discuss."





"Yes, Mr Vaughn," said Packer stiffly. "This way miss."

"Do remember me to your uncle," said Tobias Vaughn, exuding charm like slime, as Isobel moved towards the door. "He'd be happy working for us, I'm certain of it."

She managed a tight-lipped smile and a nod, before she left the room, shadowed by Packer.

The door closed, Tobias Vaughn eased himself into the softness of his chair. Not that he appreciated softness any longer. It as an irrelevance to him since his conversion, or rather, semi-conversion.

It was the subject of conversion that preoccupied him. Should he go all the way? Give up his mind to these extraterrestrials, as he had given up his body and made it hard and everlasting like his own? The answer, of course, was no. No, he should not give up his independence, his humanity, his individual, and very particular, strength of will. Strength of body was one thing: he exulted in his new-found physical prowess; it added to his sense of power. But lose his mind to them? Never! The problem was how to evade their designs on him. It was part of his agreement, signing away his soul.

He began to chuckle at the metaphysical melodrama of it all. He was no Faustus. He still had the ultimate sanction. Without his co-operation they would be nowhere. They could not even land their invasion craft on Earth. They depended on the radio beam that only he could provide.

Uniformity. Duplication. That had been the secret of IE's success. And it was all based on the technology of these cyber creatures from another world. They were so advanced, and yet so gullible. It had been child's play to manipulate them all these years. They would do what he wanted them to do.

And what was that?

Well, they could make him Controller of the world. Yes, that would be amusing.

In any case, it was a start.

David Banks

Doctor Who -
The New Adventures:
Iceberg
Written by
David Banks
with a cover by
Andrew Skilleter.
Published by
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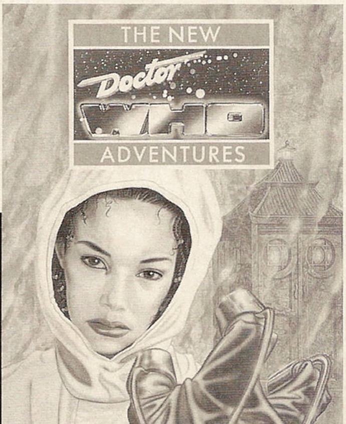

SHELF LIFE

Craig Hinton books a ticket to ride on DWM's space-time visualiser and discovers ravenous duvets, coughing Daleks, and a TARDIS disguised as a Chinese take-away. Bet he wishes he'd stayed at home.

Well, as doubts raise their ugly heads as to the possibility of any sort of anniversary special from BBC Television, it seems that the honour of celebrating the event must lay with others: this issue's *Shelf Life* looks at the first 'real' anniversary release from BBC Video, the double pack containing *The Chase* and *Remembrance of the Daleks*. Packaged in an eyecatching – if not altogether effective – embossed box, this pack shows us both ends of the Dalek spectrum: from Hartnell's ruthless exterminators, to McCoy's Machiavellian tacticians, caught in the grip of civil war.

My memories of *The Chase* are based on a fuzzy copy seen at a *Doctor Who* convention years ago. At the time, I thought it was appalling, full of tacky sets, implausible plotting and ridiculous set pieces. Watching it again has bumped-up my opinion of it.

For detailed plot information about these two stories, you can't do better than refer to this year's **Doctor Who Magazine Summer Special**, where Andrew Pixley puts both of them under his microscope. Go on, run along and read it. I'll wait for you here.

Have you finished? Right, we'll continue.

There are a number of aspects of *The Chase* that merit comment. Early on we are shown the entertaining plot device of a 'time-space visualiser', a sort of time television that the Xerons gave the Doctor in *The Space Museum*. This gives the story a chance for some quite embarrassing whimsy, as we are shown the Gettysburg Address, and Shakespeare's meeting with Good Queen Bess. Even the Beatles pop up, allowing Ian to dance in a most peculiar manner. Perhaps Susan's funky routine from *An Unearthly Child* has caught on?

Like his earlier *The Keys of Marinus* and the subsequent *The Daleks' Master Plan*, *The Chase* allows writer Terry Nation to transport his characters to a number of different locations: in *The Chase*, we are shown the top of the Empire State Building, the 'Mary Celeste', and a quite bizarre robotic amusement park (so Man of the Nineties can build Dalek-resistant androids. Very interesting . . .) But more enjoyable are the two alien settings: the planets Aridius and Mechanus.

Aridius, is a desert planet (Arid - get it?), populated by silvery amphibians and unfortunate rubber octopuses. Their presence on a world without water is quickly passed over ("it was once very wet." Oh yes, very believable). Hywel Bennett and his associates make fairly convincing aliens, blackmailed by the Daleks into handing the Doctor and friends over. But they aren't really a bad bunch, and one of them certainly doesn't deserve to be thrown into the waiting jaws of a terrifying Mire Beast by the Doctor.

BEDTIME FOR BADDIES

The final battleground for the conflict is the jungle world of Mechanus, named after the Mechonoids, robot colonists from Earth (but if the Mechonoids colonised loads of planets, were they all called Mechanus?) The planet's native life-forms are a group of hideous duvet covers – the Fungoids, whose method of attack seems to involve rubbing themselves up and down against you in quite a friendly matter. But the Daleks clearly don't appreciate a bit of TLC, and quickly dispatch as many Fungoids as they can fire at.

It's no secret that Nation had high hopes for the Mechonoids: they became the Daleks' arch-enemies in the *TV Century 21* comic strip. *The Chase* seems to follow that continuity, in that the Daleks are familiar with them. Before I first saw this story, I had always assumed that the Mechonoids were quite small: when you see them in relation to people or Daleks, you realise exactly how big they are. Their modulated voices are quite appealing, and their flame-thrower weaponry is visually better than the Daleks' extermination effect.

The final battle between the two opponants is wonderfully choreographed, with *Doctor Who* veteran Richard Martin making use of all manner of crossfades and wipes to convince us that there are loads of the things.

Overall, *The Chase* is an entertaining six episode romp, but the middle two are really nothing more than padding. If the travellers had gone straight from Aridius to Mechanus, we would have been spared the cringe-worthy Morton Dill (Peter Purves' first rôle in this story) and the Doctor's very odd explanation as to the location of the haunted house. But we would still have faced the coughing Dalek, the stupid Dalek (it goes 'Er...Um...Er' when asked a question) and Vicki's total inability to locate the Time Rotor. As well as her claim that twenty-fifth century Earth is full of castles, the fact that the robot double of the Doctor looks nothing like him, and the sight of the rolykin Mechonoids trundling through their balsa-wood city.

BRUTAL BUFFET

In terms of Dalek stories, *The Chase* is much better than the ponderous *The Daleks' Master Plan*, but not quite on a par with of *The Dalek Invasion of Earth*. It ends with a very moving scene, as the Doctor must say goodbye to Ian and Barbara, sending them back to Earth in the Daleks' time machine. We share the Doctor's sadness at the departure of the remains of the original TARDIS 'family': their replacements, the Susan-clone Vicki and the shallow Steven (his performance in *The Chase* is about as good as he gets) never capture the closeness of the originals.

As Ian and Barbara catch their bus back to Coal Hill School, they've missed the fun by a couple of years. The Daleks have been and gone, having fought a pitched battle to capture the legendary Hand of Omega. *Remembrance of the Daleks* hails from the last anniversary season, Season Twenty-Five, and is a finger-buffet of a story, chock-a-block with clever touches and lovely continuity that you can pick at again and again.

Ben Aaronovitch's plot is complex, and it definitely helps if you have a knowledge of the series' history: you have to be familiar with the development of Dalek civilization, with the origin of the Time Lords, and with the Doctor's involvement with Totters Lane. But Aaronovitch does take the trouble to explain the really vital pieces of information, unlike other stories in Seasons Twenty-Six and Twenty-Seven. What distinguishes *Remembrance of the Daleks* from other Andrew Cartmel script-edited epics is the emphasis on action. While the more cerebral viewers analyze the intricacies of the plot, the more blood-thirsty are thrilling to the all-out battles on the streets of London, with lots of bangs and flashes, and lots of Daleks.

Photo © BBC Video

The Daleks are handled with a masterly touch. Unlike the hired thugs of *Revelation of the Daleks*, these Daleks are back to the heights reached in *The Evil of the Daleks*: manipulative tacticians following a plan that gradually unfolds throughout the story.

Remembrance is really a story about the race war between Davros' Imperial Daleks, and the originals who have been superceded. This is mirrored by the supremacist beliefs of Ratcliffe and Smith, who have accidentally allied themselves with a race of Galactic Nazis.

The acting is superb throughout: Simon Williams' Gilmore makes a wonderful Brigadier – sorry, Group Captain, while Pamela Salem's Rachel and Karen

Gledhill's Allison bear more than a slight resemblance to Barbara Wright and Liz Shaw. But the acting honours must go to the regulars: Sophie Aldred adds whole dimensions to Ace's character, including her hatred of racism and her emerging sexuality, while Sylvester McCoy completely shakes off his 'silly' image of the previous season, as he firmly embraces Cartmel's 'dark Doctor'. But therein lies the problem with this story.

When the Doctor met the Daleks in their first story, he knew as little about them as we did. Suddenly, we are expected to believe that not only was he familiar with them, but that his presence in Totters Lane was part of a masterplan that would eventually consume Skaro in a supernova. More than that, there are hints that the Doctor was a contemporary of Rassilon and Omega, an idea that led to accusations of 'super-*Who*' in Season Twenty seven.

While attempting to put the mystery back into *Doctor Who*, Cartmel and his writers expected the loyal viewers to rewrite their memories: not an easy task for dyed-in-the-wool fans. That notwithstanding, *Remembrance of the Daleks* is an exciting story, with just the right balance of action and intelligent scripting to make this a near-classic. So there you have it: a good and a very good Dalek story from two contrasting eras of the series' history. Well worth buying.

TAKE-AWAY TERROR

From Daleks to Cybermen, as we look at the latest in Virgin's *Doctor Who – The New Adventures* book series. September's offering is by David Banks, best-known as the Cyberleader in all of the Eighties Cyber-stories. And going by *Iceberg*, he shouldn't give up the day job.

The events in *Iceberg* occur at the same time as those in last month's brilliant *Birthright*, so Ace and Benny only appear in cameo. The companion's rôle is assumed by Ruby Duvall, an investigative journalist in the year 2006. She meets up with the Doctor (who is travelling around in a third generation copy of the TARDIS's outer plasmic shell called the Jade Pagoda, which can be seen on the excellent cover) on board the SS Elysium, a pleasure cruiser for the rich and famous. Already she has caught the famous sculptor, Mike Brack, building what we realise is a Cyber-Co-ordinator (from *The Invasion*).

Meanwhile, General Cutler is having problems at Snowcap Base. No, Banks hasn't thrown continuity away – indeed, he religiously follows the inventive and believable Cyber-history he created for his 1988 Cybermen book. This is the daughter of *The Tenth Planet*'s General Cutler, as hard-nosed a bitch as you can imagine. Snowcap Base is preparing for the complete reversal of the Earth's magnetic field, an event that will cause untold damage to the planet and its inhabitants. But others lie in wait . . .

When the SS Elysium reaches the Antarctic, the Cybermen make their move. They have been stranded on Earth since *The Invasion*, and have made use of the remains of the Mondasian invasion fleet to sustain themselves. Having captured odd members of Snowcap Base, they have built up quite a grisly version of Bejams in their ice tunnels. With the expected arrival of the Elysium, they are ready to act. Surprisingly enough, the Cybermen are going to invade the Earth.

BOOKSHOCK

There is nothing intrinsically wrong with *Iceberg*: It has a very ingenious plot, with a number of quite unexpected twists and turns which are extremely cleverly thought out. The Jade Pagoda TARDIS is a lovely touch, and you can feel the Doctor's panic as it begins to decay. And Ruby, although a little young to be such a renowned journalist, has a well-rounded character with a convincing backstory. Even the slow development of the story, which doesn't really get going until half-way through, can be excused. Unfortunately, *Iceberg* – perhaps one of the most eagerly awaited *New Adventures* novels – is a disappointment for two reasons: first of all, the writing is questionable in places: it cries out for another edit. The description of the characters is uneven: some are as three-dimensional as Ruby, while others, such as Brack and – horror of horrors – the Doctor himself, are totally flat. The swearing is completely unnecessary, and some sections are so overwritten with purple prose that the pages positively glow. But I've read much worse than this, and enjoyed it. No, Banks lets us down in the most inexcusable way possible. He seems completely incapable of writing for the Cybermen.

Why is it that Banks, who made the CyberLeader such a hit, has brought us a collection of aliens that could have been any old rubber suits? They spout forth clichéd monster-speak; their intentions are both ambiguous and contradictory . . . and they just don't come across as Cybermen. I suppose Banks was trying to recapture the feel of *The Invasion*, but with an audience used to *Earthshock* and beyond, he should have built upon the Cybermen of recent years.

Considering that Banks spent two years writing *Iceberg*, the book is a grave disappointment, lacking the ideas and excitement that characterises a good *New Adventures* novel. I can't help thinking this book was only published because of Banks' association with the programme. Excellent cover, though.

In Issue 202 I covered two representations of *The Power of the Daleks*. This month, I have had the pleasure of listening to the most accurate version possible: The BBC Audio Collection's release. Although I previously claimed that the story was not as good as many people made out, listening to it has altered my feelings a little. Troughton shines throughout, slipping into his Doctor persona with panache. Indeed, everyone acts their socks off, especially Robert James as Lesterson. And, after John Peel's lacklustre treatment of the scene, we are finally given a chance to feel Lesterson's horror as he sees the Dalek production line.

This is definitely my favourite of the three versions, and Eric Saward's magnificent linking scenes, brilliantly read – nay, acted – by Tom Baker, whilst clearly written with twenty-seven years of hindsight, add a whole new dimension to the story. A winner.

Finally this month, Titan have produced another script book. Choosing one from the final year of the series, they have alighted on Marc Platt's *Ghost Light*. I will freely admit that I didn't like *Ghost Light*: all surface glitter and high production values, marred by an incomprehensible script. Does the opportunity to read that script at leisure help at all?

No it doesn't. *Ghost Light* is still overblown drivel, one good idea expanded into three pointless episodes. In fact, without the acting talents of Ian Hogg and Sylvia Syms et al, there is very little to commend this book. The only redeeming feature is Marc Platt's article, where he reveals areas of the script that were changed or deleted, as well as a tantalizing glimpse into his first proposal for the series, *Lungbarrow*, set in the Doctor's ancestral home. Quite frankly, I'd rather have read the script for that.

This month's Target novelisation reprints are, ironically, two other Cyber-stories, *Silver Nemesis* and *The Invasion*, both with splendid Alister Pearson artwork, with Kevin Clarke and Ian Marter doing the writing chores.

◆

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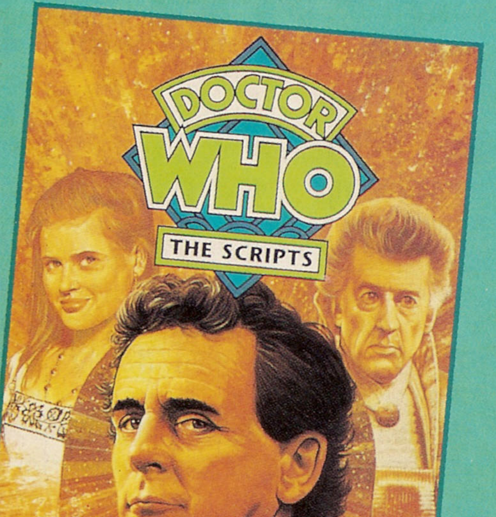

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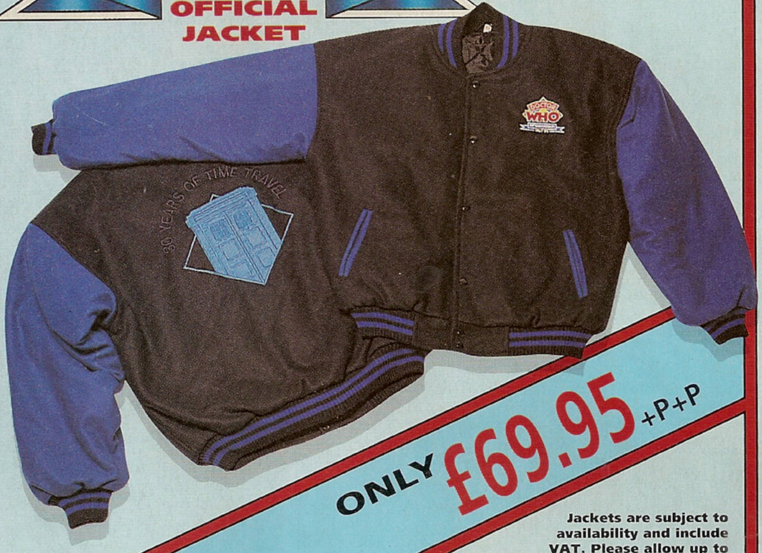

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